CHESS

TACTICS FOR ADVANCED PLAYERS



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Introduction

We are witnessing at present an undreamt-of upswing in the evolution of the theory of chess in general and of the theory of openings in particular. Each year, fresh tomes devoted to the study of various opening games or particular opening systems or even opening variants appear on the book shelves. Nowadays the analyses of some openings continue deep into the middle game and even extend to the end-game. Not quite so explicit, but still very thorough is the study of the end-games. Dozens of positions, which were once blank spots on the map of the end-game, have been analysed in detail, assessed and included in textbooks on the end-game.

Turning to the theory of the middle game we find that the progress made here is by no means as impressive, the development of this phase being characterized mainly by a rapid growth in the volume of data. Books on the middle game usually contain hundreds of positions, but unlike their predecessors, the progress made here is reflected chiefly by an inreasing number of examples rather than by a more profound understanding of this fascinating phase of the game. But the search for new opening systems and their elaboration by chess practitioners have enhanced the strategy of the middle game, because many different types of middle game positions, which are characterized by a general plan or a general strategy, have been analysed extensively and in depth. Tactics, on the other hand, are dominated by chiefly a matter sizing up a concrete situation, which makes it difficult to arrive at generalizations.

Of course no one can maintain that the theory of tactics has been marking time. Attempts are made to classify combinations and work out ways of facilitating the calculation of intricate combinations. And yet on the whole the development of the theory of the middle game lags perceptibly behind the other two phases of the game.

The explanation commonly given is that the middle game is the most involved and difficult phase of the game. It is by no means easy to understand it and its laws. That is precisely why the middle game—more than any other phase—calls for a circumspect approach, for easily comprehensible principles and for a gradual transition from the simple to the complex.

Anyone who has taken an interest in engineering knows that one must first familiarize oneself with the details of a machine before trying to understand how it works. And yet it is in the study of the middle game that the basic principle of pedagogics—the necessity of proceeding from the simple to the complex—is constantly being violated.

As a rule one begins learning the

middle game and chess tactics by trying out combinations. Unquestionably, this is one of the most fascinating and exciting aspects of chess. The mechanics of even the most elementary combination are extremely complex. It is advisable to familiarize oneself thoroughly with its elements before studying the combination. When chess writers describe chess combinations they usually stress the aesthetic and emotional aspects, namely the sacrifice, the surprise effect and the paradoxical element of the game. Without a doubt these aspects are also important, because they bring out the fascinating side of the game. But it is even more important to unravel the mystery of the complex mechanics of the combination and to show its main elements and how they function.

And still the attempts made so far to explain the combination mechanism have not yielded more than a handful of general and not very conclusive concepts, such as harmony of the pieces or the concerted use of forces. Besides, the debate about what the term "combination" means is still continuing. Different authors have interpreted the term in different ways. The reader will recall that a discussion launched by the Soviet journal "Shakhmaty v SSSR" on the topic "What is a combination?" failed to produce a good answer, although it took up a good deal of space in the periodical.

But how is one to classify and study combinations if there is no consensus about the meaning of the term? Of the combination it may be said with perfect truth that everybody is fascinated by it, that everybody understands what it is, but that nobody seems to be able to give an exact definition of the term.

The present book is an attempt to rescue the theoretical discussion from this impasse. We have endeavoured to establish a theoretical basis that would enable us to pursue our study of the extremely diverse tactical manifestations.

We have started by examining the most common and elementary situations arising from confrontations between isolated pieces and consider possible methods of attack and defence. Then we gradually proceed to examine the more complex facets of the game, making sure to preserve continuity by delving deeper into positions that have already been analysed. We soon reach the point at which we can examine positions involving double attacks. If we regard the term "double attack" in a broader sense than has been done up to now by theoreticians, namely not merely as a two-pronged attack, but as a combination of attacks and threats, we notice that the double attack in one form or another is the basis of most intricate tactical operations. Considerable space is devoted to this topic to convince the student of the truth of this statement. We soon realize that the double attack is a very effective device not only for attacking but also for defending one's position.

The author is convinced that this

approach makes it easier to find one's way through the mare of tactical entanglements and provides a key to understanding the problems of the tactical game.

The next important step is to find out the meaning hidden behind such mysterious terms as "harmony of pieces" or "co-ordinated use of forces". Our aim here is to uncover the meaning and the essence of each term.

This enables us to introduce the term "elementary connections" which we have coined. We discover that any tactical operation no matter how complex, can be described in terms of different combinations of contacts. We soon realize that the concerted use of forces boils down to the co-ordinated use of combinations of contacts, i. e. to certain constellations of pawns, pieces or squares on the chess board. It is also demonstrated that most combinative end-games can be reduced to a few basic co-ordinated combinations of contacts.

With the aid of the term contacts and their combinations a definition of the combination is worked out and a new and promising system of classification is introduced.

But to obtain a thorough knowledge of the theory of contacts and their combinations proposed by the author the reader will have to read the book. It is intended to help him fathom the sources of the combination and to understand the origin and function of its mechanics.

Working his way through the book the reader will realize that various kinds of combination of chessmen and squares on the board must be preceded by various contacts between them. And it is precisely these combinations aimed at specific targets that form the basis for developing combinative possibilities. We believe that we can proceed, with good prospects of success, not only to acquainting the reader with the various combinations occurring in chess, but also to showing him how to recognize them in their incipient stages and how to prepare them after making a detailed study of the theory of contacts and their combinations.

In this work we have also been able to answer a fundamental question that has occupied the minds of chess theoreticians for many years, namely whether combinations are an exception or the rule. Contrary to the notions of adherents of the positional school, who regard the combination as an avoidable exception, we propose to demonstrate that the development of contacts and their combinations is a natural development of the chess game. Since the appearance of contacts usually heralds the combination, it evolves as a complex and various consequence of this process.

With this work we give the receptive reader a book that is in the true sense a textbook of tactics and combinations. It is designed to help the reader master the art of combination, which is the highest level of mastery of the game. It is a pinnacle which elevates the game to an art and which—like any other art—is a

source of delight which affords the practitioner an opportunity to take part in the act of creation.

Compilation of technical terms used in the book

Before delving into the actual subject matter, the author thought it appropriate to define the terms and expressions used in this book. He feels certain that this will facilitate the study of the work and help the reader master the theory of contacts and their combinations.

Individual contacts — various forms of contact that develop between the pieces of one or both sides as well as between pieces on the one hand and the squares they control on the other.

Offensive contact— contact between the attacking piece and the piece it attacks.

Restrictive contact — contact that develops between any given piece and pieces of both players that restrict its freedom of movement by being in its line of fire. Or the contact that occurs between the piece and the squares of its normal range of movement when these squares are attacked by hostile pawns or pieces.

Defensive contact — contact that is normally established between a player's pieces and pawns for mutual protection.

Shielding contact — contact that occurs between pieces and pawns of one colour. It occurs when one piece is attacked and another chessman (piece or pawn) shields it by stepping into the line of fire.

Queening threat — this contact develops between a queening pawn and its queening square.

Use of the queening threat — the contact that occurs between the king and the queening square of the opponent's passed pawn approaching the queening square.

Co-ordinated combination of contacts — deliberate combination of contacts between pieces and pawns of one side aimed at one or two targets. There are two distinct types of co-ordinated combinations of contacts: the combined attack and the double attack.

Combined attack — co-ordinated attack by pieces and pawns against a hostile chessman, one piece or pawn attacking the chessman, while the other attacking pieces or pawns restrict its freedom of movement. This is a combination of an offensive contact and a restrictive connection. A combined attack may also include shielding connections.

Two-fold attack — co-ordinated attack by two pieces threatening one and the same object (chessman or square); or the co-ordinated attack by two pieces against different objects; or the attack by one piece or pawn against two objects in the hostile camp. In most cases this involves the combination of two active connections.

Double attack — this term is broader than the term "two-fold attack", because in addition to being a two-

fold attack it covers the combination of attacks and threats and even the combination of two threats. The object of a double attack can be not only a piece or a pawn, but also an important square in the opponent's camp. As a rule a double attack occurs in the form of a combination of any two of the aforementioned contacts, but it can also be a combination of strong threats, such as mating, stalemating and perpetual check threats.

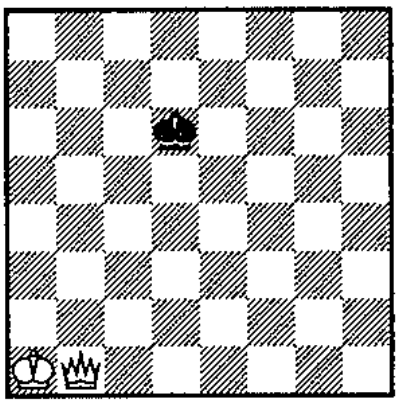
Combination — this term, in its original sense, refers to a co-ordinated combination of contacts, which necessarily gives a player an advantage, or to the conversion of a certain combination of White and Black pieces into a co-ordinated combination, which necessarily gives one side the advantage. A distinction is made between winning and drawing combinations. The finale of a winning combination can be a combined attack, a two-fold attack or a double attack. The finale of a drawing combination can be the creation of a position in which there is no co-ordinated attack, but only restricting contacts (stalemate, fortification, blocking), or in which there is an attack or a threat, but no complete restricting contacts (perpetual check, perpetual pursuit). It goes without saying that the finale of a drawing combination can also be a double attack.

Stages of attack — the posting of a piece in relation to the object of attack. We distinguish, in the order of increasing influence, between three main stages: the concealed threat (also referred to here as preliminary threat or threat of the second order), the threat and the attack.

Part 1
The double attack

The interrelations between strategy and tactics

The chessboard is a battlefield of two opposing armies. The two commanding generals have to plan their operations and execute them in the course of the game, i. e. they are faced with strategic and tactical problems which they try to solve. The reader will recall that strategy answers the question of what is to be done, and tactics that of how it is to be done. These are the two basic questions with which one is constantly confronted with in the course of a chess game.
Generally tactics is considered subordinate to strategy. But on the chessboard the situation is somewhat different. Although in chess too, tactics ranks second to strategy, it plays a very important part in the game. The forces on the chessboard are limited in quantity, there being no reserves to draw upon. A simple mistake due to carelessness can result in mate or irreplaceable material losses, which means that any tactical operation can prove decisive. To get a clearer idea of the interrelation between strategy and tactics let us consider an elementary example of an endgame, involving say a lone king against a king and a queen.

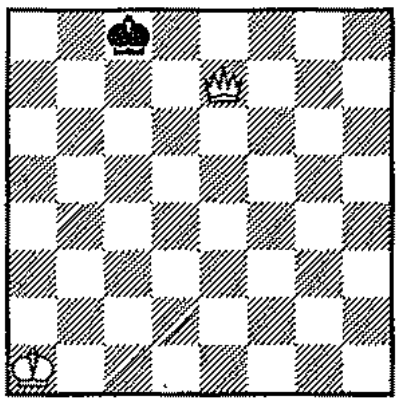

1

White's objective is to mate his opponent's king. This can be done only by forcing the king to move to one of the peripheral ranks or files. In the position shown in Diagram 1, White must first force Black's king to move to a peripheral rank or file and then mate it with the combined forces of the king and the queen. The sum of the measures taken to achieve this end constitutes White's strategic plan. But the ways and means of forcing the king to move to the edge of the board lie in the domain of tactics. To force the king to the edge of the chessboard one has to reduce the number of squares it is free to move on. This can be done by the queen alone or by the queen acting in concert with the king. Let us first try the former approach, because it is easier to understand.

1 ♕f5

With a single stroke the queen cuts off the king from the fifth file.

1 . . . ♔c6 2 ♕e5 ♔b6 3 ♕d5 ♔c7 4 ♕e6 ♔b7 5 ♕d6 ♔c8 6 ♕e7 . . .


2

The first phase of our strategic plan is completed, the king having been forced to move to the peripheral rank. This was done by a special manoeuvre with the queen, which kept closing in on the king at a knight's move distance. This is a tactical method, but the whole process of driving the king to the edge of the board was based on a strategic concept. To continue driving the king into the corner in this manner—6 . . . ♔b8 7 ♕d7 ♔a8 8 ♕c7??—would of course be a tactical error leading to stalemate. Having confined the king to the last rank, White should now pull up his king. The second phase, in which the king assumes an active role, is a purely strategic manoeuvre involving no tactical considerations at all, for White's king can approach his opposite number along any route, e. g. 6 . . . ♔b8 7 ♔b2 ♔c8 8 ♔b3 ♔b8 9 ♔b4 ♔c8 10 ♔b5 ♔b8 11 ♔b6 ♔c8. And now White is set for the kill: 12 ♕c7 or 12 ♕e8 mate.

Let us recapitulate in brief. The strategic operation whose objective was to mate Black's king with the queen consisted of three phases:

1 Manoeuvring the queen in such a way as to force the lone king to the edge of the chessboard

2 Manoeuvring the king to where the opponent's king can be checkmated

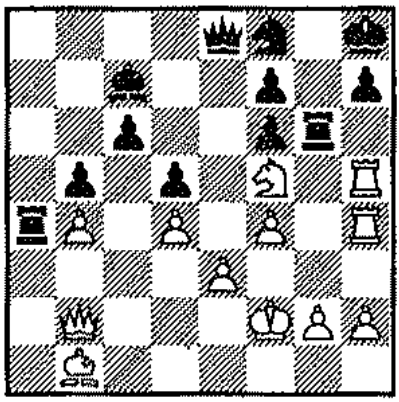
3 Delivering the death blow with the queen, assisted by the king.

As you see, strategy determined the overall operation. Tactics played only a minor role, namely in deciding how to force the king to the edge of the board, how to avoid stalemate and how to give the actual checkmate.

To be sure, our example illustrates an elementary situation. With no danger to fear from his opponent, White's tactical tasks were quite simple. But even here White could have made a bad mistake that could have cost him a win which was his for the taking. In the more complex, confused situations that usually occur in an actual game one can expect surprises with each new move, which can give the game an entirely new twist. No matter how well-balanced our strategic plan might be, one tactical mistake can bring it to naught. There is an aphorism in chess that is well worth remembering: forty good moves are often not enough to win a game, but a single bad one is often enough to lose it. You will have probably experienced this paradox often enough in your own chess career. The grandmaster Teichmann once aptly remarked that chess was 90 per cent tactics. Each one of us—from beginner to world champion—knows how true this is. Let us consider a well-known situation that occurred in a game

played by grandmasters to illustrate this point.

Kotov—Smyslov
Budapest 1950



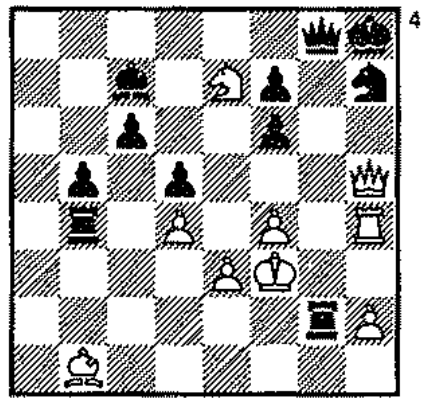
White to play

White has achieved a winning strategic position, whilst in Black's position there are organic weaknesses. White's knight on f5 is ideally posted, and his rooks are aimed at h7. A properly executed attack against the Black king should end in a win for White. All White has to do is involve the queen in the offensive, but Black restricts its freedom of movement by threatening to take the pawn on b4 with his rook. White's plan therefore should be to give up the pawn at an opportune moment and throw all his forces at h7. It goes without saying that such an operation should be properly planned. The best thing to do would be to advance the pawn to g3 in order to prevent a possible attack on the king. Instead, White launches a headlong offensive without due consideration of the consequences. This is what happened:

1 ♕e2 ♖×b4 2 ♖×h7+? ♘×h7 3 ♕h5 ♕g8 4 ♘e7 ♖×g2+

This turn of events proves that White should have advanced his pawn to g3 as a precautionary measure.

5 ♔f3 . . .



At first glance Black seems to be in bad trouble. But at this point the laws of tactics come into effect. The next move brings about a radical change.

5 . . . ♖f2+!

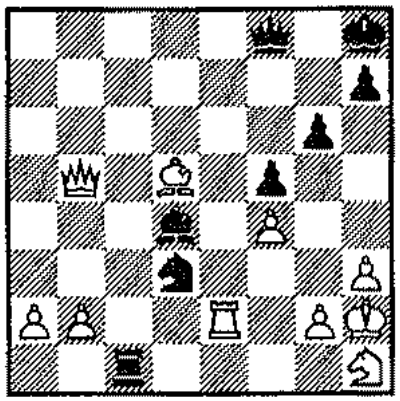
This counter-sacrifice enables White to mobilize his dispersed heavy pieces in an attack on the king.

6 ♔×f2 ♖b2+ 7 ♕e2

Any other move would be fatal, but after 7 . . . ♖×e2+ 8 ♔×e2 ♕g2+ 9 ♔d1 (9 ♔e1 ♗a5+ 10 ♔d1 ♕d2 mate) 9 . . . ♕f1+ White loses a rook and is forced to resign.

Another fantastic example on the same theme.

Hübner—Petrosyan
Interzonal Tournament, Biel 1976



5

Black to play

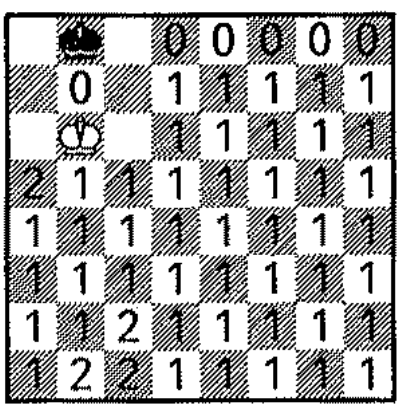
Black's position is hopeless. He is two pawns down and there seems to be no way to protect himself against ♖e8 and ♕ × d3. Only four moves remain till the time check. Both players were in time trouble, although not desperately so. Black played

1 . . . ♕d6

At this point White could have mated his opponent in four moves: 2 ♕e8 + ♔g7 3 ♖e7 + ♔h6 4 ♕f8 + ♔h5 5 ♖ × h7 mate, but he preferred to cover the pawn and played 2 g3?, Black replied 2 . . . ♘ × f4?, although he could have got at least equal chances by 2 . . . ♔g7. The knight sacrifice he offers by him is weak, because only White can win after 3 gf. Instead, White belatedly mounted the very attack that would have given him a win one move earlier. But after 3 ♕e8 + ♔g7 4 ♖e7 + ?? (even at this point it would still not have been too late to take the knight) 4 . . . ♔h6 Black was able to make deadly threats, e. g. 5 gf ♕ × f4 + 6 ♘g3 ♕f2 + 7 ♔g2 ♕g1 mate. In a desperate attempt to turn the tide of battle White played 5 ♘f2 ♕ × f2 6 ♖ × h7 + hoping for 6 . . . ♔ × h7? 7 ♕g8 + and mate in two. But Black replied with 6 . . . ♔g5! and White resigned. This end-game provides rich material for the psychologist.

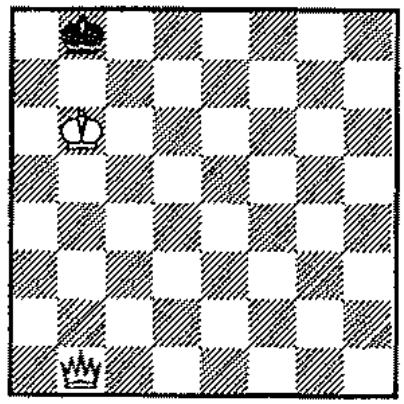
Three stages of attack

How to checkmate the opponent's king? To answer this basic question, the player has to solve a number of strategic and tactical problems. The situation is somewhat different in a contest in which the end of the game is in sight, where the opponent's king has been pushed towards the edge of the chessboard and deprived of its defending pieces. In this case giving mate is a purely tactical problem. Let us see how it is solved by considering once again an elementary example of an endgame in which the lone king is confronted with a king and a queen.



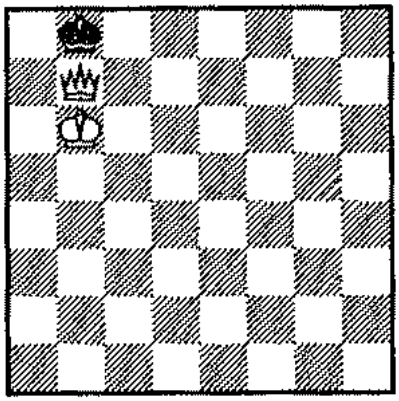
6

White's king has taken up a threatening position opposite his adversary, so that all the queen has to do is to deliver the final blow. If we examine all positions which the queen can take up vis-à-vis the Black king we realize that they can be classified into three groups. The squares marked "0" in the Diagram are those from which the king is checkmated. Squares marked "1" are those from which the queen can move to give mate. From squares marked "2" the queen cannot move direct to a mating square. Thus it follows that the queen assumes a checkmating position in three moves, executing a manoeuvre in three stages, i. e. the first stage posing no direct threat, the second threatening mate and the third being the actual mating position.
The reader will have gathered that from squares marked "2" checkmate is imminent, but that the actual mating position can be reached in two moves. It would be more precise to say that the first stage is also a threat, i. e. a threat of the second order, and that the second stage is a threat of the first order. But this has no bearing on the course of events: with every move the queen exerts more pressure on the king.
One should bear in mind of course that mate in two can be given not only by way of a threat. Let us see what happens for instance when the queen is on b1.

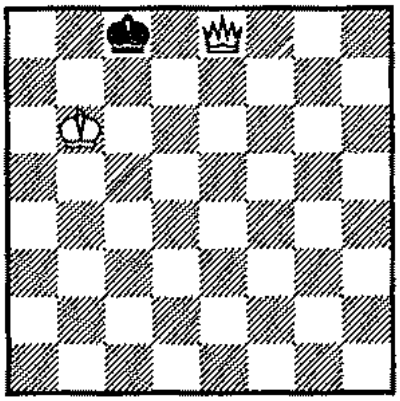

7

White to play

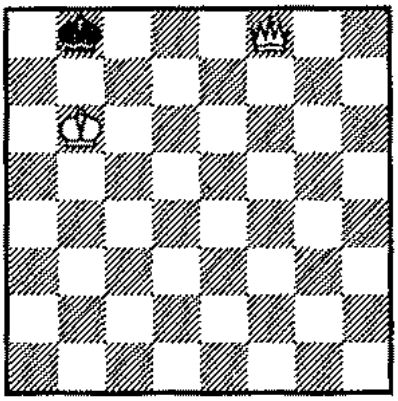
White has several ways of mating the king in two. If he plays the queen to b5, e4, e1 or g6, the threatened mate on e8 cannot be parried. By playing his queen to h7, White mates Black's king on 1 . . . ♔c8 by 2 ♕c7. If he plays his queen to f5, he mates the king by 2 ♕f8. There are two more solutions in addition to the six mentioned: 1 ♕c1 and 1 ♕c2. These moves do not look like threats, but Black is in Zugzwang and is forced to vacate square c8 for the queen by moving to a8. We know from problem chess that there are only two possible lines that can be taken in solving mate-in-two problems, i. e. by making a threat or by creating a Zugzwang.
The different ways in which the moves of the king and queen can be co-ordinated to bring about a mating position are worth examining:



8

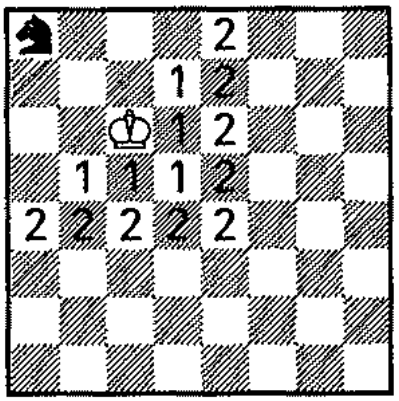


9



10

In the first case, the queen has to shoulder most of the burden. It covers all squares round the opponent's king and then delivers the death blow. Here, White's king only backs up the queen without directly taking part in the attack.
In the second case, the queen posted on the last rank deprives the opponent's king of only one square (namely d7) in the seventh rank, while the king controls the two remaining squares in this rank.
The most active part played by the king is in the third case: it cuts off the opponent's king from three squares, while the queen covers the three remaining squares. A mate in which the squares round the opponent's king are covered only once is sometimes referred to by chess problem composers as a pure checkmate. But the queen's capacity is not fully made use of in the given case: a rook would suffice for the job. Such important tactical concepts as stages of attack are used not only in mating positions. In chess the means are just as important as the end, the means often involving the elimination of the opponent's pieces or achieving material superiority. Let us examine a contest between the king and a cornered knight as a case in point.



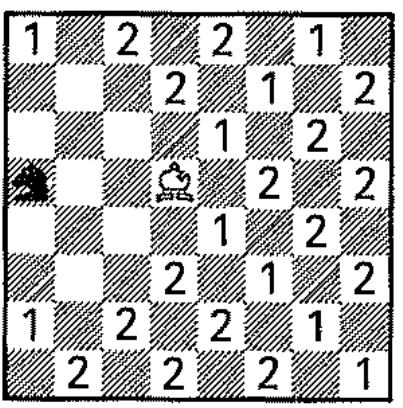
11

In this case too the individual stages of attack can be easily distinguished. The king attacks the knight from square b7. The king threatens to attack the knight from

squares a6, c6 and c8. And finally, from squares a5, b5, c5, d5, d6, d7 and d8, the king does not yet threaten the knight, but he is poised to assume a threatening posture. In other words, we see the same three stages of attack here, but in this case we have one piece being attacked by another.

But our analysis of the situation with the cornered knight is incomplete. The reader will have noticed that all White has to do is post his king on c6, thereby cornering the knight (the king coveres squares c7 and b6). As soon as we realize the special features of this position we can extend the operating radius of the White king. Thus the king threatens to capture the knight from the squares marked "1", from the squares marked "2" the king cannot yet threaten the knight, but it is poised to take up a threatening stance from here.

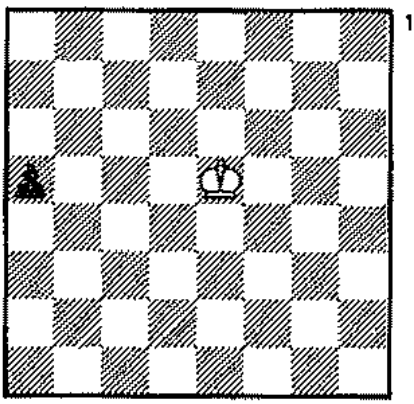
The different phases of attack can also be distinguished in positions in which no attempt is made to capture a piece, but only to put it out of action. Let us examine the struggle between a bishop and a knight posted on the edge of the board.



12

You will notice that from its position on d5 the bishop has put the knight completely out of action. From squares marked "1" the bishop does not yet threaten to put the knight out of commission, but it can threaten to do so on the next move. Here again we see the three phases of attack.

These phases can also be observed in the king's struggle with a pawn in the end-game. The pawn is trying to reach the queening square and the opponent's king is in hot pursuit. We can also see some characteristic tactical features here.


13

From the squares in the quadrangle a1—a5—e5—e1, the king can catch up with the pawn on a5; from the squares of the bigger quadrangle a1—a6—f6—f1 the king can threaten to stop the pawn. And finally from the additional squares of the quadrangle a1—a7—g7—g1 the king does not threaten to intercept the pawn; but if White has the move it can assume a threatening position.

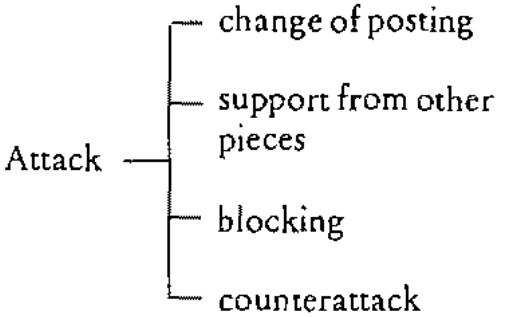
The concept we have introduced of phases of attack is a very important one. These phases determine the nature of the struggle in any position,

that is why they should be seen as elementary tactical possibilities. The more attacks and threats a position entails, the richer it is in tactical possibilities. Any position, no matter how complex it might seem, can be (as we shall demonstrate later on) broken down into these elementary components, i. e. attacks and threats of the first and second order. The terms "attack" and "threat" are not new. They are used by theoreticians in the study of problems of the middle game and by problem pundits in working out a theory of chess composition. But as soon as these terms were introduced, most theoreticians immediately turned their attention to the study of difficult middle game problems in general and combinative situations in particular without using them themselves. And yet these simple elementary concepts constitute the unifying framework of most tactical positions, making them amenable to synthetic analysis. The term "initial phase of attack" which we have coined—and which can also be called preliminary threat or threat of the second order—is entirely new and quite important. It is, as it were, a signpost showing the direction in which the attack is to develop. Attacks and threats can normally be seen with the 'naked eye', they are easy to recognize. But a preliminary threat often escapes notice at a cursory glance; a certain amount of skill is needed to recognize them.

The ability to recognize hidden tactical opportunities is determined to a considerable extent by the player's ingenuity, his combinative perspicacity and his tactical skills. The development of these skills is an important phase on the road to achieving excellence.

Methods of defence

We have become acquainted with the elementary means of attack. Now we must find out how an attack can be warded off. When a piece is attacked there are four possible ways of responding. Let us examine them in their proper order.



1. Change of posting

This manoeuvre can be either passive or active. If the piece in question is moved back under the protective umbrella of its pieces and pawns, the defence is said to be passive. But if it is moved forward or to the side to harass the attacker or some other hostile piece, then it is said to be active.

2. Support from other pieces

In this case the piece attacked does not leave its posting. Instead, another piece is brought forward to defend it. But in this case an exchange is possible. It goes without saying that this technique can be used only if the attacking piece is of equal or greater value than the piece attacked.

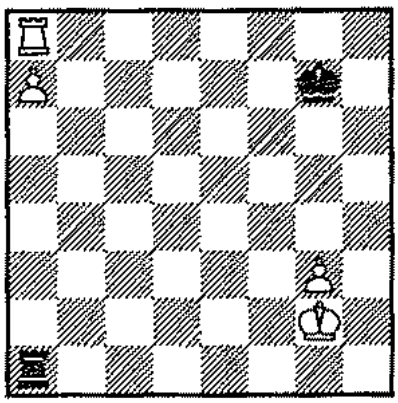
3. Blocking the line of fire of the attacking piece

An attacking piece that can move across the whole board can be blocked by moving a piece or pawn into its line of fire, thereby shielding the attacked piece. As a rule the blocking piece should at most be of equal or lesser value than the attacking piece. It is also important to bear in mind that it should be covered either by the piece attacked or by some other piece.
If the blocking piece is of the same type as the attacking piece (i. e. bishop and bishop, bishop and queen, rook and rook, rook and queen), then it threatens the attacking piece when it is played to the blocking position. Such a situation can be regarded as a reciprocal attack, in which case the initial attacker has to think of ways of countering the counterthreat. That is why this method of defence is regarded as the most effective.

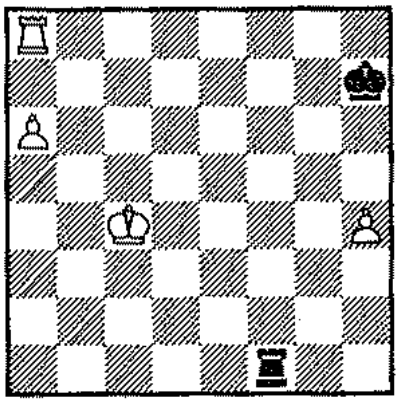
4. The counterattack

If the situation permits, one can disregard the attack altogether and mount one's own offensive against a hostile piece. In such a case the piece attacked and left unprotected is said to hang. In this connection it should be mentioned that hung pieces afford much scope for tactical manoeuvres. An opponent's piece at which the attack is aimed should be at least equal or higher in value so as not to lose the exchange. There is of course nothing new about what we said about the means of defence. One learns all these elementary methods of defence at the very beginning of one's chess career. It was only intended to show how plentiful are the resources that chess offers in the way of defence. You will probably have noticed that one does not always have a free choice of all these methods in any given situation. There are only two ways of warding off an attack on the king: one can change its posting or block it. An attacking knight cannot be blocked, and a piece attacked by a pawn must try to evade the attack. Let us examine a case in which one piece is attacked by another. If the former evades a conflict by retreating, a clash is avoided. But if one of the remaining methods of meeting an attack is used, then a single battle, an elemental clash, ensues. The first thing an attack produces is a disturbed equilibrium. It is then restored, but not fully, through defence. For instance, in supporting a piece or

blocking an attack, another piece is drawn into the conflict. This complicates the situation. The mobility and fighting capacity of this third piece, which is as it were chained to the piece it defends, are reduced. The objective of a tactical operation can be to burden one's opponent with such an immobilized piece. Here is a classical example of an end-game to illustrate this point.

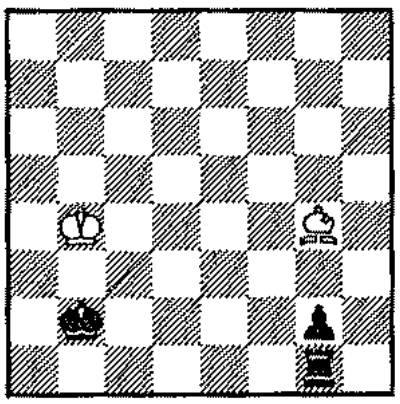

14

White's rook is tied to defending the pawn at a7 and deprived of its freedom of movement. In this manner Black succeeds in fully neutralizing White's superiority and in saving the end-game. The method of defence is very simple indeed: White's rook must be kept tied to defending the pawn. To do this, White's king must be driven off whenever it tries to get near the pawn.
An analogous, but somewhat more difficult defensive method, which is also based on the tying down of a piece, is shown in the next diagram.


15

Black to play

Black chains White's rook to the pawn at a6 by 1 . . . ♖f6! If the pawn advances then 2 . . . ♖a6. 2 ♔b5 is followed by 2 . . . ♖f5 + 3 ♔c6 ♖f6 + 4 ♔c7 ♖f7 + 5 ♔d6 ♖f6 + 6 ♔e7 ♖b6 etc.

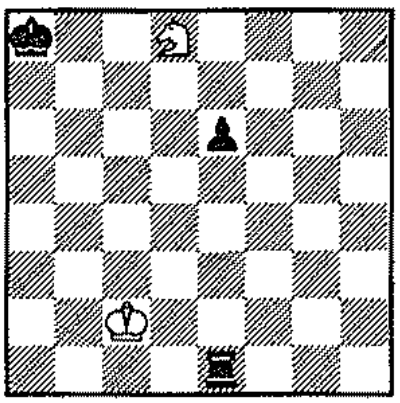

16

White to play

Here White ties the rook to the defence of the pawn at g2 by 1 ♘f3! after which Black is unable to free himself, e. g. 1 . . . ♔c2 (the threat of 2 . . . ♖b1 + is parried by White by moving his king behind Black's king before the rook can give check) 2 ♔c4 ♔d2 3 ♔d4 ♔e1 4 ♔e3 ♔f1. Black is determined to fight for his freedom, but White restores the original situation by 5 ♘e2 + ♔e1 6 ♘f3. Hence a draw.

A unique situation on the theme of tying down pieces is shown in Diagram 17.

M. Liburkin, 1946
Conclusion of a study


17

Black to play

What should Black do? If 1 . . . e5 then 2 ♘f7, and Black is unable to cover his pawn and avoid move repetition. His king is securely pinned in the corner, for a move by it would deprive the rook of the square e5 in view of the knight fork at c6. This means that Black has no choice but to move the rook.

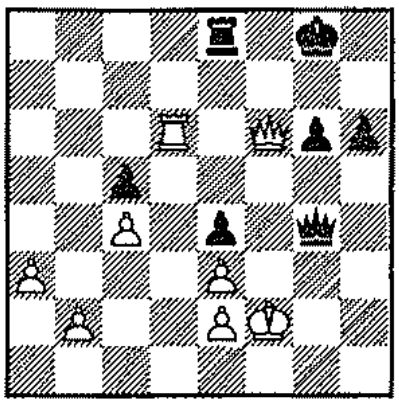
1 . . . ♖e2+ 2 ♔d3 ♖e1 3 ♔d2 ♖e4 4 ♔d3 ♖e5 5 ♔c3! . . .

This fine move again forces Black to decide what to do next. By 5 . . . ♖c5+ he makes the last attempt to improve his position, but after 6 ♔b4 he is forced to turn back: 6 . . . ♖e5 7 ♔c3!

Let me stress once again that a tied piece is a serious positional handicap and that a tactical operation aimed at tying an opponent's piece can be a means of gaining certain advantages. This also applies to blocking. The fighting capacity of an interposed piece may be impaired even more than that of a tied one.

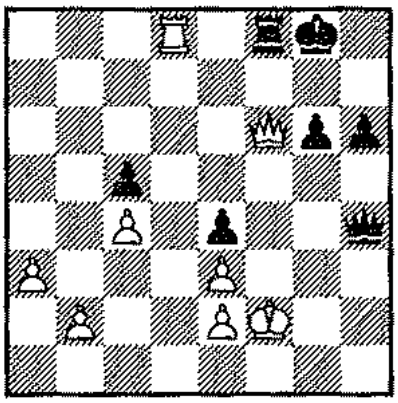
A piece used for shielding its king against an attack can be chained to it so firmly that it loses all its mobility and firepower. Even experienced masters often tend to forget this. Let us consider the following very instructive example.

Makogonov—Chekhover
Tbilisi 1937


18

Black to play

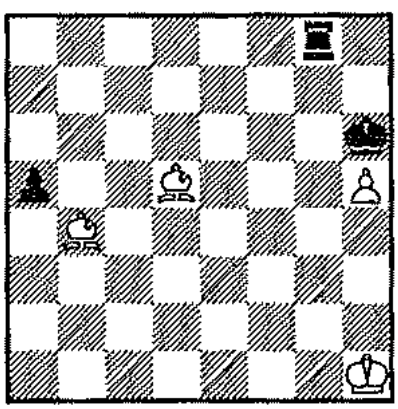
White was not worried by 1 . . . ♖f8 because, seeing as the hostile rook is tied to defending the king and is unable to attack the piece on f6, he thought he could counter the move with 2 ♖d8. But White forgot that his queen too was rendered completely powerless. After 2 . . . ♕h4+! he had to acknowledge defeat because he lost his queen.



19

To force one's opponent to burden himself with a pinned piece can be the objective of a tactical operation.

A. Troitzky, 1924

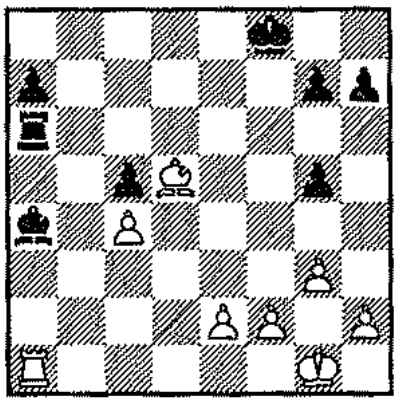


20

White to play and win

After 1 ♗d2+ Black has to defend himself by 1 . . . ♖g5, thereby pinning his rook. White's task now is to capture Black's pawn without allowing his opponent to unpin his rook. This is how he goes about doing it: 2 ♗f7 a4 3 ♔h2 a3 4 ♔h3 a2 5 ♗ × a2 ♔ × h5. For a moment Black thinks he is safe. But then comes 6 ♗f7+, and Black succumbs to a deadly pin, e. g. 6 . . . ♖g6 7 ♔h2 or 6 . . . ♔h6 7 ♗e8!

Euwe–Alekhine
Amsterdam 1935

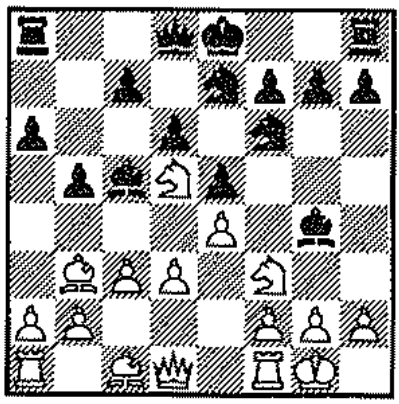


21

White to play

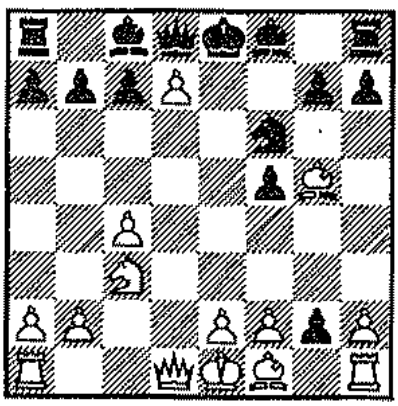
Black's bishop is pinned, but Black threatens to extricate himself by 1 . . . ♗b5. White frustrates this attempt by 1 ♖a2!, a brilliant move. Now 1 . . . ♗b5 can be answered simply by 2 cb to cover the rook. Since Black was unable to free himself, White won easily by advancing his pawns on the K-side.
When a piece protects any piece other than the king, the protected piece being stronger than its defender, then the latter's fighting capacity is diminished because its retreat will result in loss in material. But one should remember that in exceptional situations the knot can be severed by sheer force.

Tarrasch—Tshigorin
Petersburg 1893


22

White to play

The knight at f3 is pinned, but after 1 ♘ × f6 + gf, White disregards the pin and plays 2 ♘ × e5! This means that the pin was only apparent, because after 2 . . . ♗ × d1, Black is checkmated in two moves by 3 ♗ × f7 + and 4 ♗h6, which shows that the reply 2 . . . de 3 ♕ × g4 was forced and that White won a pawn. Here is a very recent example. This version of the English opening was played by Razuvayev—Kupreitchik at Dubna in 1970: 1 c4 e5 2 ♘c3 ♘c6 3 ♘f3 f5 4 d4 e4 5 ♗g5 ♘f6. Instead of moving away the knight, White lets himself be drawn into an exchange of blows by 6 d5 ef 7 dc fg 8 cd + .


23

White did this in order not to lose any pawns. He had anticipated 8 . . . ♕ × d7 and 8 . . . ♗ × d7. But the unexpected happened. 8 . . . ♘ × d7!! and having lost a piece, White was forced to resign.

The scope of defensive moves is broader if initially there is no attack, but only threats. In this case the same four defensive methods are used, but here they are employed as preventive measures.

1. The evacuation

One can for instance leave the danger zone before the attack takes place. A classical example of this defensive method is the evacuation of the king during the opening game by castling. Or one can take the active line of play by advancing a piece (this does not apply to the king) early in the game in order to launch an attack before the enemy does or to assume a threatening posture.

2. Support

Let us assume that one of our pieces is in danger of being attacked. If there are no pieces or pawns in its vicinity which could support it, they could be moved up in advance to give support when it is needed. But if there are pieces within reach which can give support, they can be drawn up before the attack materializes.

3. The blockade

If a player has to block an attack, he can move up pieces or pawns, but if they are already available then they can be posted to block the files, ranks and diagonals in question in advance. If we have warded off a threat before it materialized, our opponent can still carry out his attack, but it would be confined to the blocking piece, which in this case too would result in a pin.

4. Anticipating the opponent's active operations

One can initiate offensive operations or occupy the most forward rank with pieces, depriving one's opponent of a chance to do so first and threatening the opponent's offensive pieces even before they can engage in offensive operations. Questions of anticipating threats and preventing activities on the part of the opponent belong more in the realm of strategy than tactics. Some of them are dealt with in the opening — in mobilizing forces and occupying the centre — others in the middle game when drawing up a plan of the game.
We shall deal mainly with attacks and threats (of the first and second order) that are of a marked tactical nature and which are directly connected with the opponent's aggressive operations.

The second assault wave

The first assault has been parried. The defence was sufficient to ward off the offensive. The piece attacked has been given support or shielded by another piece. But the struggle is not over. If the opponent has reserves, he will throw them into a fresh offensive thrust or mount an offensive. The combat zone expands.
Let us first consider a situation in which the piece under attack is supported by another piece. In this case two kinds of offensive tactics can be used:

1. Second attack on a defended piece

We shall call this a two-fold attack because a second piece is involved. If for some reason the piece under attack cannot be withdrawn or defended by another piece, it is lost.

2. Attack on the defending piece

This kind of attack is even more dangerous, for the defending piece cannot move away leaving its charge unprotected. If in such an attack the defending piece itself cannot be protected by another piece or by a pawn, the entire defence bulwark collapses like a house of cards. Basically, this too is a two-fold attack, the only difference being that two pieces are attacked: the piece

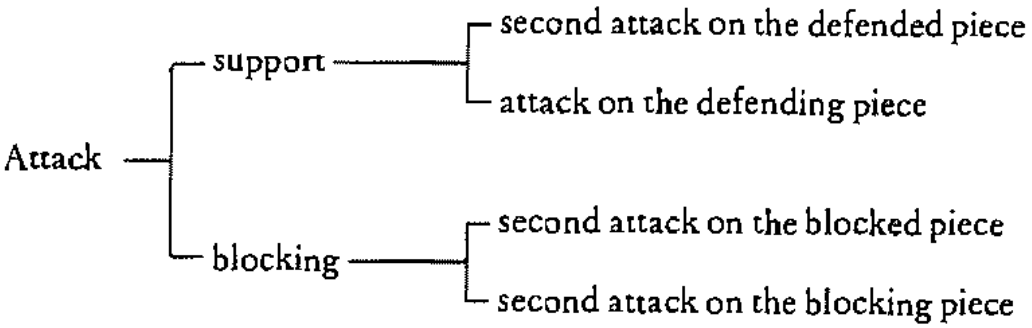
being defended and the defending piece.
If the piece being attacked is blocked by another piece then there are two possible kinds of attack:

1. A second attack on the blocked piece from another direction

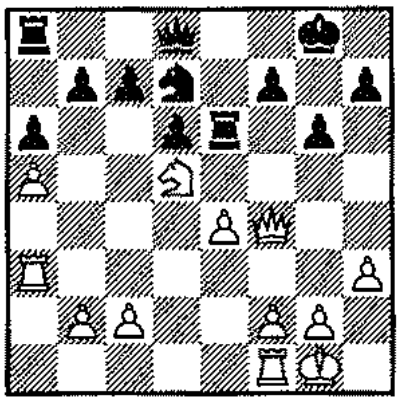
If the attacking pieces act along one line, then the attack can prove to be a two-fold attack, because both the blocked and the blocking piece are threatened.

2. A second attack on the blocking piece

This is a true two-fold attack. All these devices used in the second assault wave are represented in the diagram below.
Particularly interesting situations arise when the piece being attacked is left unprotected and a counterattack is mounted instead. Different responses are conceivable, e. g. one can attack the other hostile piece or one can withdraw one's own piece, but the best course to take is to move the piece to a safe place, at the same time attacking one of the opponent's pieces. This way two of his pieces are in danger, only one of which he can save in a single move however. As a result of a two-fold attack he loses material. Here is an example illustrating this point.



Maciewski—Averbakh
Polanica Zdrój 1976


24

Black to play

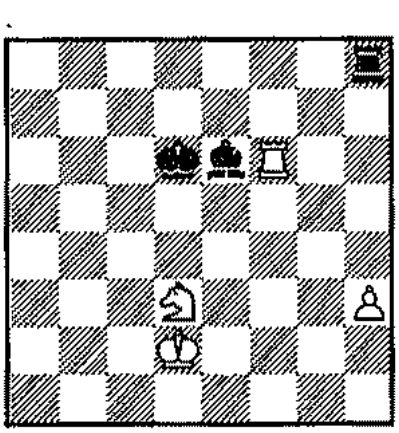
In this position Black attacks White's knight at d5 by 1 . . . c6. White disregards the attack and threatens square f7 by 2 ♖f3? But Black answers 2 . . . ♘e5. In this manner Black covers the pawn at f7 and attacks the rook at f3, the knight d5 hanging anyway. Here we have a typical case of two-fold attack. This situation cannot be remedied by 3 ♘f6+ ♔g7, because again two of White's pieces are threatened. The result is that White has to reconcile himself to a loss in material.

Although the two-fold attack is a more complex offensive method than the simple attack, its effects are more lasting. It can develop from an attack of two pieces on one, or of two pieces on two pieces. It goes without saying that a single piece can also execute a two-fold attack. The two-fold attack is considered one of the most effective tactical methods in chess. For this reason we shall examine all its basic features. It is very important to be thoroughly familiar with the mechanics of its action and with its causes in order to make effective use of this powerful weapon.

An excursion into the past

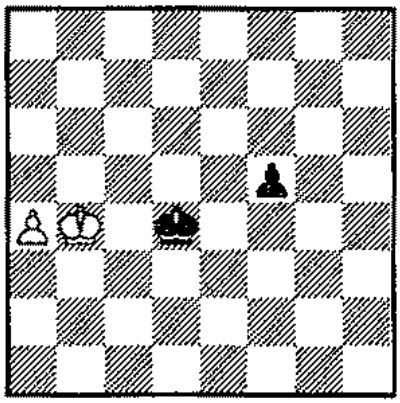
The two-fold attack—or more precisely a special case of the fork—as an important and dangerous offensive method was recognized by our forefathers at the beginning of the era of modern chess.

To prove this let us take a glance at one of the first textbooks on chess entitled "Libro da imparare giocare a scacchi" by the Portuguese author Damiano of Altemira, which appeared in Rome in 1512. The book enjoyed great popularity, was published in several editions and made a substantial contribution to the spread of chess in Western Europe. Damiano devotes a whole chapter to the fine points of the game, giving many examples of the two-fold attack. We shall find it instructive to study them.


25

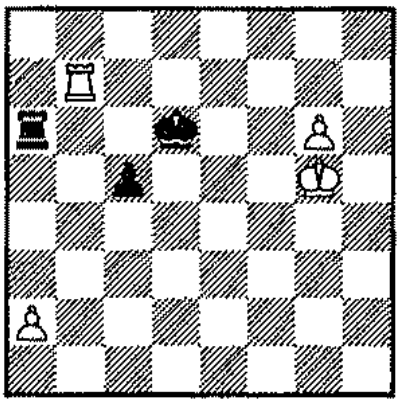
Black to play

This is the first example given by Damiano. The author cautions the reader not to take the pawn at h3 because after 2 ♖ × e6 + and 3 ♘f4 +, Black loses a piece.


26

Black to play

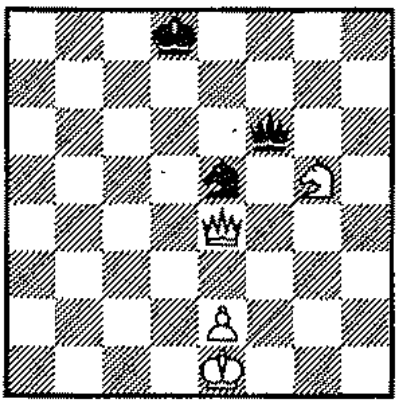
In this position both players promote their pawns at the same time: 1 . . . f4 2 a5 f3 3 a6 f2 4 a7 f1(♕) 5 a8(♕), but Black captures White's short-lived queen by a two-fold attack: 5 . . . ♕b1 + 7 ♔a5 ♕a1 +.


27

White to play

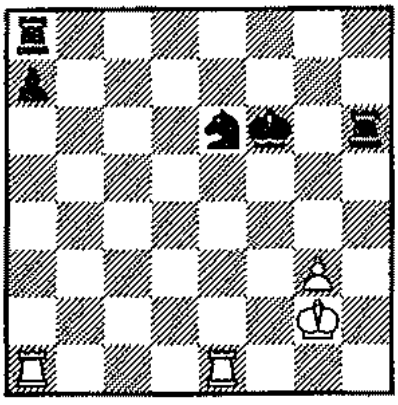
Damiano notes that to White's 1 g7 Black can reply 1 . . . ♖ × a2, because after 2 g8(♕) Black has a two-fold attack 2 . . . ♖g2 + and 3 . . . ♖ × g8.

Although this is true, on analysing the position we notice that White should still play 1 g7, but in response to 1 . . . ♖ × a2 he should continue 2 ♖b6 + ♔e5 3 ♖e6 +! instead of 2 g8(♕)?
The immediate attempt 3 ♖g6 is inadequate because 3 . . . ♖g2 + 4 ♔h5 ♖h2 + 5 ♔g4 ♖g2 + (draw), because the king cannot abandon the rook. But now Black cannot capture the rook, because 4 g8(♕) + and 5 ♕ × a2; but if the king steps aside, the decisive move is 4 ♖g6.


28

White to play

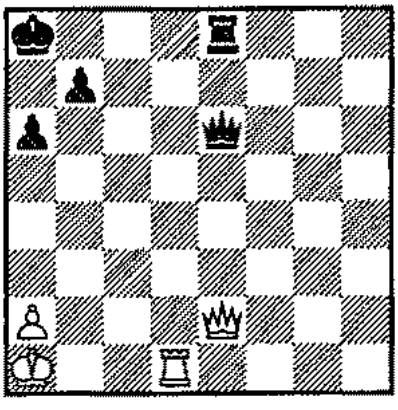
Damiano gives this example to demonstrate another knight fork: 1 ♕ × e5 ♕ × e5 2 ♘f7 + and 3 ♘ × e5.
The next position illustrates the two-fold attack by a rook.



29

White to play

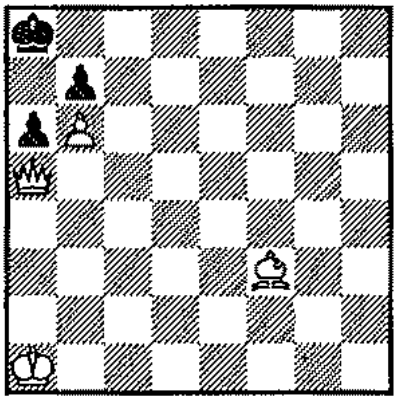
1 ♖ × e6 + and if 1 . . . ♔ × e6 then 2 ♖a6 + and 3 ♖ × h6, winning a piece.



30

White to play

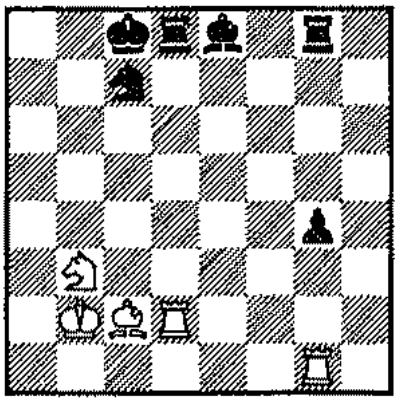
This example illustrates the capture of a rook by a two-fold attack: 1 ♖d8 +. Black's rook is tied to the queen and may not leave it, but 1 . . . ♔a7 is followed by 2 ♖ × e8. The theme of pinning in conjunction with a two-fold attack is illustrated by the following elementary example.



31

White to play

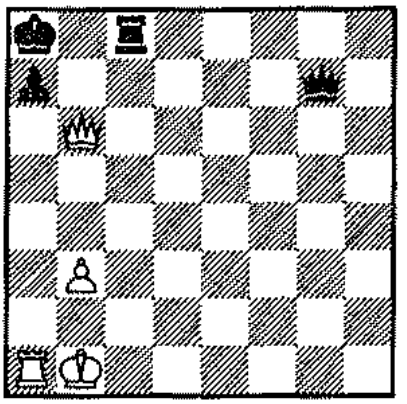
The pawn at b7 is reliably pinned by the bishop, making it possible to give mate in two: 1 ♕ × a6 + and 2 ♕ × b7 mate.
A more complicated example on the theme of pinning is shown in the next diagram.



32

White to play

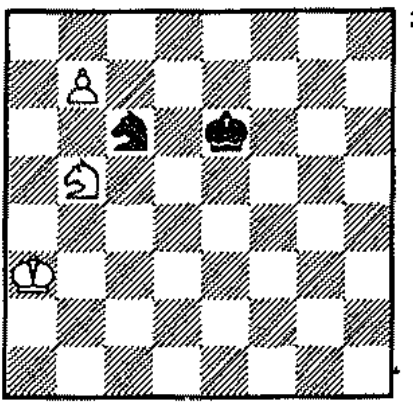
The only answer Black has to 1 ♗f5 + is 1 . . . ♗d7, but by playing 2 ♖ × d7! ♖ × d7 White exchanges his rook for the bishop in order to burden his opponent with a pinned rook, which is then captured in the following manner: 3 ♘c5 ♖g7 4 ♖d1.



33

Black to play

Here we see the lifting of a pin and the capture of a rook: 1 . . . ♕ × a1 + ! 2 ♔ × a1 ab. In conclusion, Damiano gives an example showing how a fork can come in handy in queening.

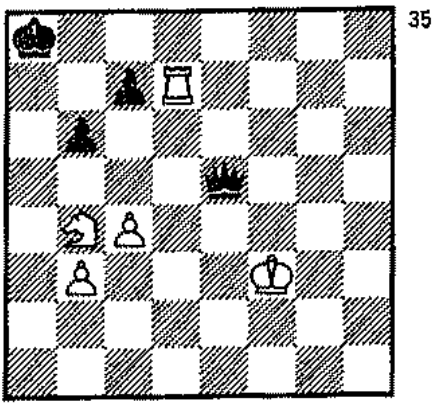


34

White to play

White distracts the knight c6 and gets a queen by means of a two-fold attack 1 ♘d4 + .
Here is another example from the distant past.

Ph. Stamma, 1737



35

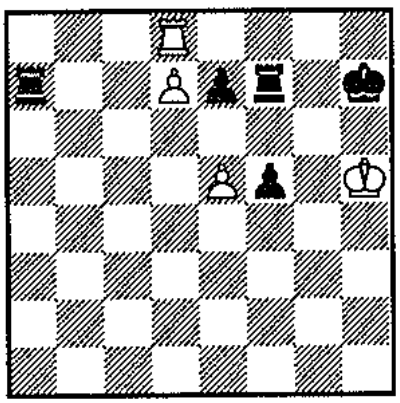
White to play

After 1 ♖d8 + ♔b7 2 ♖b8 + ! ♔ × b8 3 ♘c6 + White captures the queen with the aid of a fork. The fork—a special case of the two-fold attack—was studied carefully by our forefathers.

The fork

At a very early stage in our chess career we become acquainted with the very simple concept of two-fold attack. The fork—a simultaneous attack by one piece or pawn on two units—is nothing other than a special case of the two-fold attack. The fork is particularly dangerous, because two pieces are attacked simultaneously and the opponent can save only one of them in one move. It is generally assumed that forks are created only by pawns or knights. Here for instance is an interesting position in which a fork makes a pawn stronger than a rook.

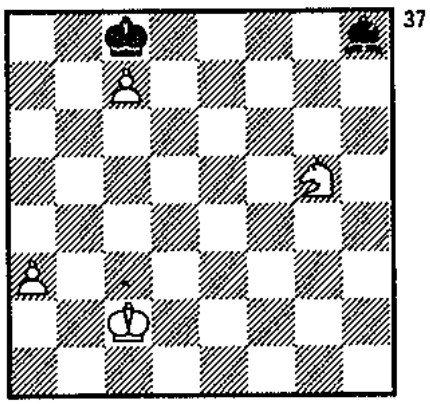
G. Kasparyan, 1940
Conclusion of a study



White to play and win

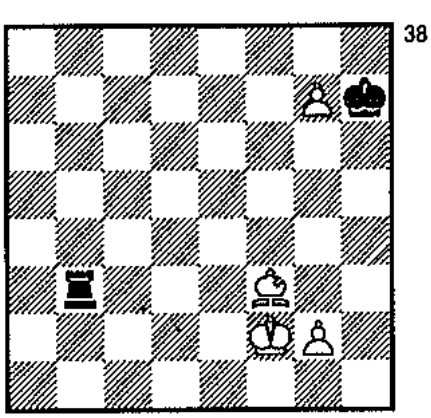
How can one win in this position? If 1 ♖h8+, Black answers 1 ... ♔×h8 2 d8(♕)+ ♔h7. But if White does not sacrifice his rook and plays 1 e6 instead, then Black answers 1 ... ♖g7 2 ♖c8 ♖a1, threatening mate by 3 ... ♖h1. The solution is brilliantly simple: 1 ♖e8!! ♖×d7 2 e6 and Black resigned. The move 1 ♖e8 is very important. To any other move (for instance 1 ... ♖c8) Black would, after 2 e6, offer a sacrifice 2 ... ♖d8 to save himself.
The next position demonstrates the strength of a knight fork.

H. Rinck, 1935



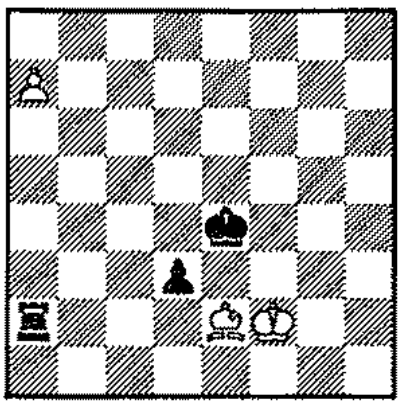
White to play and win

Even the long diagonal proved too short for the bishop to escape from the knight's stubborn pursuit. See for yourself: 1 ♘f7 ♗a1 2 ♔b1! If the bishop tries to flee to f6 or g7, White replies with 3 ♘d6+ and 4 ♘e8+, but if it is played to c3 or d4, then White replies with 3 ♘d6+ and 4 ♘b5+.
Basically, these attacks (by one piece against two others) are in no way different from the "fork attacks" with a bishop or rook against two pieces.



White to play

White plays 1 g8(♕)+ and after 1 . . . ♔×g8 forks the rook by 2 ♘d5+.

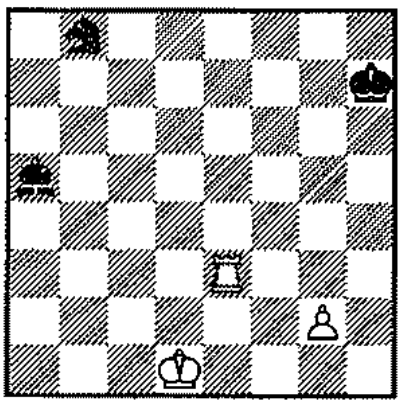


39

White to play

This position is similar to the one above. White continues with 1 a8(♕)+ and, after 1 . . . ♖×a8, captures the rook by 2 ♘f3+.

L. Kubbel, 1923



40

White to play and win

Here White manages to capture one of his opponent's minor pieces with the aid of a rook fork:

1 ♖b3 ♘c6

1 . . . ♘d7 loses immediately on account of 2 ♖b7 and 1 . . . ♘c7 on account of 2 ♖b7 ♘a6 3 ♖a7

2 ♖b5 . . .

White threatens a two-fold attack by 3 ♖c5, thereby forcing the bishop to withdraw.

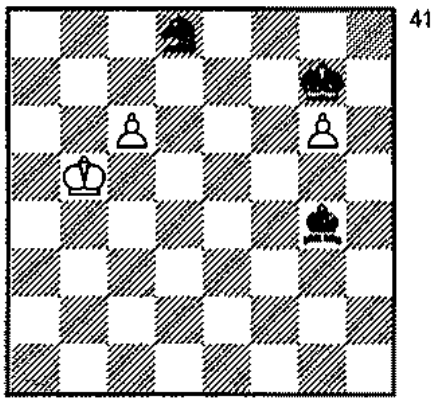
2 . . . ♘d8 3 ♖d5 ♘e7

The threat was 4 ♖d6, whilst 3 . . . ♘h4 would have been followed by the fork 4 ♖h5+; White's decisive reply to 3 . . . ♘f6 would again have been 4 ♖d6.

4 ♖d7 ♔g6 5 ♖c7, and White wins.

Even the king can carry out a fork-like attack.

A. Troitzky, 1896
Corrected version 1922
Conclusion of a study



41

Draw

Black is two pieces up, but White succeeds in capturing one of them by means of a "king fork".

1 c7 ♘b7 2 c8(♘)!! . . .

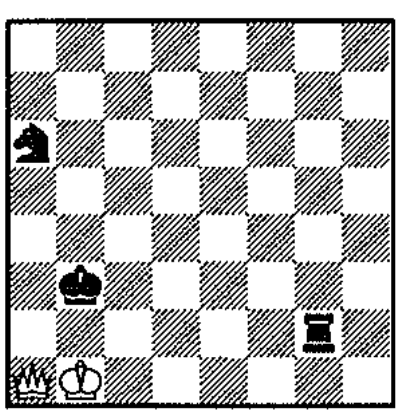
In this manner White gets Black to play his bishop to c8. 2 c8(♕) would have ended in a loss, because

Black's reply would have been a fork 2 . . . ♘d6+.

2 . . . ♖×c8 3 ♔b6! . . .

White threatens to attack both of Black's pieces. There is no way out of this dilemma, because 3 . . . ♘d6 would still be followed by 4 ♔c7 with a two-fold attack. It goes without saying that the powerful queen, thanks to its extraordinary ability to carry out two-fold attacks, is particularly dangerous.

H. Rinck, 1949



42

White to play and win

White's position looks precarious indeed, Black threatening mate by 1 . . . ♖g1. But by 1 ♕d4! White not only parries the threat, but himself poses a threat to Black's rook and knight. Black loses immediately by both 1 . . . ♖g6 (because of 2 ♕d3+) and by 1 . . . ♖g3 (on account of 2 ♕d5+ ♔c3 3 ♕e5+). The best reply is for the knight to move towards the king without delay:

1 . . . ♘b4

But Black's rook still stands quite insecure, and White manages to convert this to his advantage by a series of keen-witted moves.

2 ♕e3+ ♔a4 3 ♕a7+ ♔b3 4 ♕f7+ ♔a4 5 ♕d7+ ♔a5 6 ♕d8+ ♔b5 7 ♕b8+ ♔c4

All Black's attempts to hide his king behind the knight prove futile.

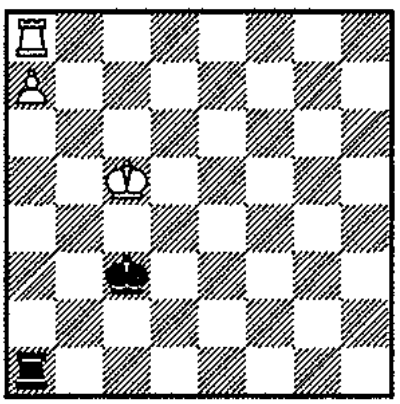
8 ♕f4+ ♔c5 9 ♕f8+! . . .

The telling final blow! No matter where the king turns, it and the rook are "forked". For instance, if Black plays 9 . . . ♔c4 or 9 . . . ♔b5, White plays 10 ♕f1+, but if the former plays 9 . . . ♔c6 or 9 . . . ♔d5, White replies 10 ♕f3+.

The discovered check

One of the most thoroughly examined cases of two-fold attack is the discovered check, in which two pieces take part in an attack.

A. Troitzky, 1896
Conclusion of a study

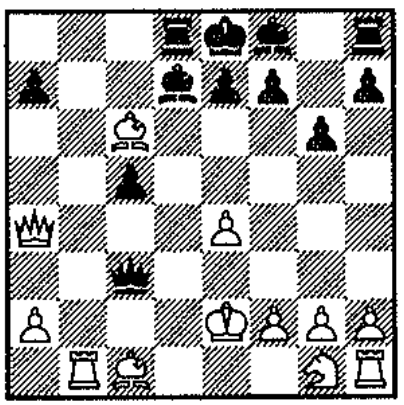


43

White to play and win

Let us start off with an elementary example. White plays 1 ♖c8! threatening to queen. 1 . . . ♖ × a7 is followed by 2 ♔b6 + .
The mechanics of this two-fold attack is simplicity itself. One piece gives check, while the other attacks any hostile piece or pawn. Since the opponent has to protect his king, his piece is lost.
One does not always notice immediately that a discovered check can be given. The reader will see from the following position that occasionally it takes time to recognize such a situation.

Isakov—Nikitin
Correspondence game 1947


44

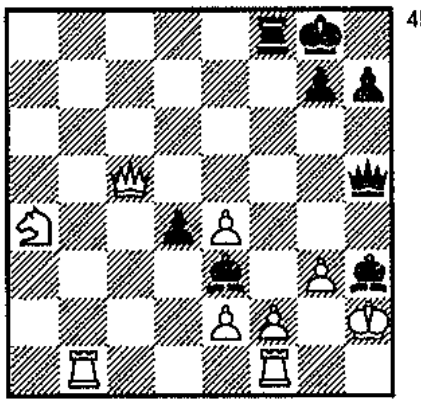
Black to play

Black's position looks critical. He is one piece down and White is threatening to give mate in two by 1 ♗ × d7 + ♖ × d7 2 ♖b8. And yet he has a wonderful manoeuvre in store to save the situation. It is based on discovered check.

1 . . . ♕d3 + !!

Black sacrifices his queen to set the stage for a discovered check. If the king sidesteps, Blacks follows up with 2 . . . ♕ × b1, threatening the capture of White's bishop at c1. But if White decides to take Black's queen at d3, Black captures White's queen after 2 . . . ♗ × c6 + and 3 . . . ♗ × a4 and ends up with one pawn up.

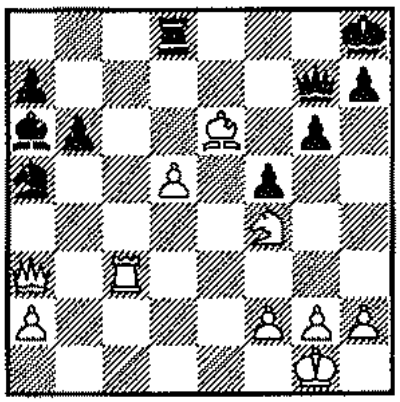
Kazhdan—Horowitz
New York 1939


45

Black to play

In this position Black would have achieved a marvellous win had he played 1 . . . ♗ × f1 + 2 ♕ × h5 ♖ × f2 + 3 ♔h1 ♗g2 + 4 ♔g1 ♖ × e2 + 5 ♔h2 ♗f3 + . In the end the discovered check would have enabled him to recapture the queen and to win a piece.

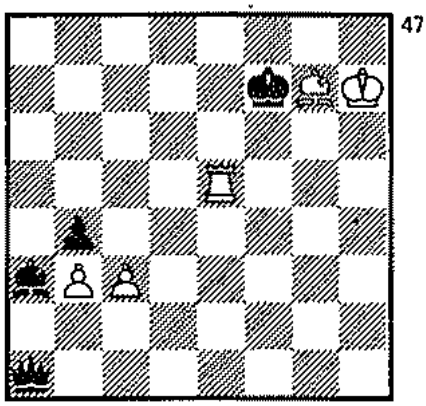
Furman—Smyslov
Moscow 1949



White to play

White played 1 ♕b2!, threatening to attack the pawn at g6 with his knight and to checkmate his opponent in short order. If Black replies 2 . . . hg, he is checkmated by 3 ♖h3. But if 2 . . . ♕ × g6 then 3 ♖g3 +. There is no defence against the attack on g6. After the best reply possible in these circumstances, i. e. 1 . . . ♘c4, White plays 2 ♘ × g6 + ♕ × g6 3 ♖ × c4 + ♕g7 4 ♕ × g7 + ♔ × g7 5 ♖c7 + ♔f6 6 f4 and achieves an overwhelming positional advantage with a pawn up.
The two-fold attack in the form of discovered check or a discovered attack coupled with check can also be used as a means of defence.

A. Herbstman, 1948
Conclusion of a study



Draw

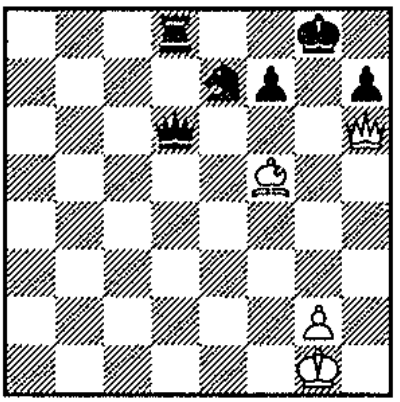
Black has a substantial advantage in material but is unable to exploit it.

1 ♖f5 + ♔e6 2 ♖e5 + ♔d6

One might think the game was over, there being apparently no way of giving a meaningful check. But White springs a surprise: 3 ♖d5 + !! the rook is unassailable because if Black plays 3 . . . ♔ × d5, he leaves himself open to a discovered attack with a check: 4 c4 +, and the queen is lost. That is why the king tries to flee.

3 . . . ♔c6 4 ♖c5 + !! ♔b6 5 ♖b5 + !! ♔a6 6 ♖a5 + !!

No matter on which square Black's king tries to capture the rook, it is constantly faced with a discovery and a check, which costs Black his queen. Thus White manages to end the game with a draw.
The discovered check is part of a well-known tactical manoeuvre, which we refer to as the transposition of the two-fold attack from one point to another.

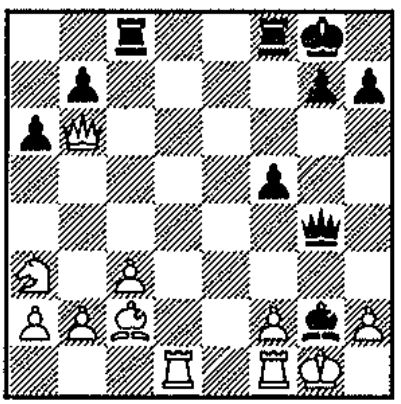


48

White to play and win

White forces mate in four: 1 ♗ × h7 + ♔h8 2 ♗g6 + ♔g8 3 ♕h7 + ♔f8 4 ♕ × f7 mate. How can one defend oneself against a discovered check? This is shown in the following example.

Tshigorin—Gunsberg
Havana 1890
Game version



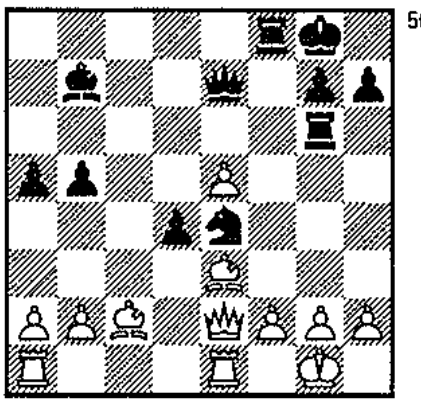
49

White to play

Black has set up a discovered check, but has no time to implement it, because after 1 ♕e6 + ♔h8 2 ♗ × f5! White begins to harass the black queen. If for instance 2 . . . ♕g5 then 3 f4! ♕ × f5 4 ♕ × f5 ♖ × f5 5 ♔ × g2, and White wins.

An interesting position in which the discovered check proves to be harmless again is shown in the next diagram.

Averbakh—Bondarevski
Moscow 1948



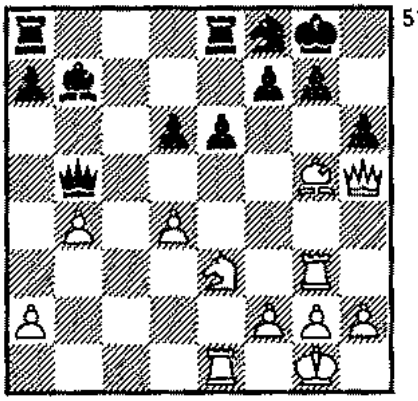
50

White to play

Black's position looks ominous, because the bishop at e3 is hanging and there is a threat of 1 . . . ♖ × g2 + 2 ♔ × g2 ♘c3 + by which Black captures the queen. White has only one, but a fully adequate, way of dealing with the situation: 1 ♗ × e4! ♗ × e4 2 ♗g5! He attacks the bishop at e4, at the same time blocking the dangerous g-file. White's defence is based on the fact that 2 . . . ♗ × g2 3 ♗ × e7 is not dangerous, because after 3 . . . ♗f3 + 4 ♔f1 ♗g2 + Black has achieved nothing more than a perpetual check.

The reader will no doubt know that discovered check is the mainspring of such a complex tactical operation as the "double mill".

Torre—Lasker
Moscow 1925

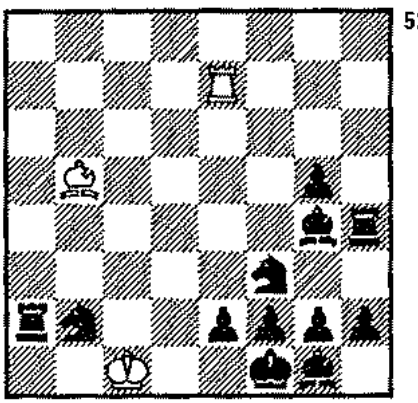

51

White to play

Here we have a classical example of the double mill, whose wheels began to turn after 1 ♗f6! ♕ × h5 2 ♖ × g7 + ♔h8 followed by 3 ♖ × f7 + ♔g8 4 ♖g7 + ♔h8 5 ♖ × b7 + ♔g8 6 ♖g7 + ♔h8 7 ♖g5 + ♔h7 8 ♖ × h5. White won after achieving superiority in material.

Here is a somewhat different version of the double mill, which might be called the "meatgrinder".

W. Mees, 1973


52

White to play and win

First of all the king has to parry a series of checks:

1 ♗ × e2 + ♔e1 2 ♗b5 + ♘e5 3 ♖ × e5 + ♗e2 4 ♖ × e2 + ♔f1

The situation has changed and Black has to ward off further checks by the bishop.

5 ♖e4 + ♘d3 6 ♗ × d3 + ♖e2 7 ♗ × e2 + ♔e1

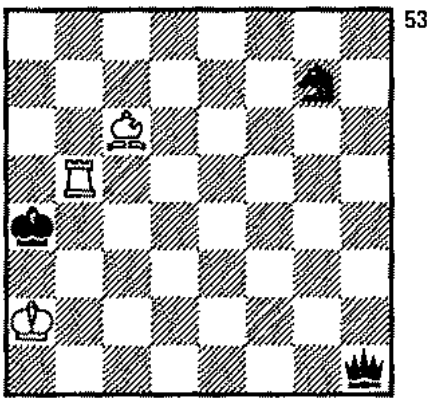
Now it is the rook's turn to molest the king again. We see the outlines of an original, exquisite finale taking shape.

8 ♗g4 + ♔f1

White has made mincemeat of a string of Black's pieces, but what should he do now? He decides to try to win the game by checkmate.

9 ♔d2 ♖ × g4 10 ♖ × g4 h1(♕) 11 ♖c4, and there is no defence against the mate.
By now you are probably convinced of the effectiveness of the discovered check. But the next example is even more delightful.

I. Hoch, 1973
Conclusion of a study


53

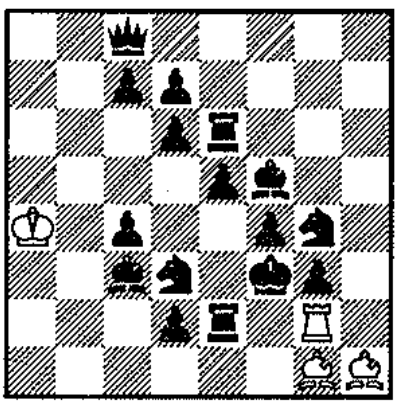
White to play and win

At first glance it seems rather futile for White to try to win with his rook against a queen. The best line to take is to exchange his rook for the queen and call it a draw. But instead he moves back his bishop: 1 ♗d7!! Wherever the queen moves it succumbs to the rook by discovered check. White has no choice but to expose it to the bishop's attack again by playing 1 . . . ♕h3!! But White captures the queen by the following manoeuvre: 2 ♖f5+! ♔b4 3 ♖f4+, thereby reaping the fruits of the discovered check. A remarkable position!

The double check

Double check is a vigorous variant of the two-fold attack. This method is particularly effective, because the king is attacked by two pieces simultaneously. The following problem lucidly illustrates the momentous strength of the double check.

A. White, 1919

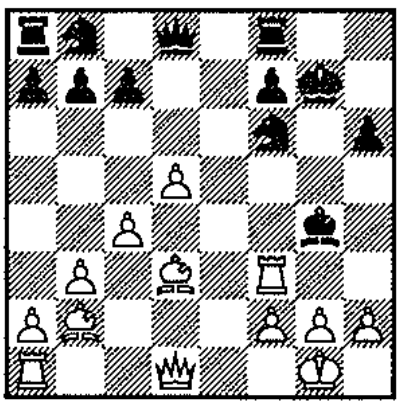


54

Mate in twelve

By means of double check the rook gradually forces the king to retreat into the corner a8, where in the end it is checkmated. 1 ♖f2+ ♔e3 2 ♖f3+ ♔e4 3 ♖e3+ ♔d4 4 ♖e4+ ♔d5 5 ♖d4+ ♔c5 6 ♖d5+ ♔c6 7 ♖c5+ ♔b6 8 ♖c6+ ♔b7 9 ♖b6+ ♔a7 10 ♖b7+ ♔a8 (10 . . . ♔a6 11 ♖a7 mate) 11 ♖a7+ ♔b8 12 ♖a8 mate.

And here is a similar mating attack, which occurred in a game played in Paris in 1922.

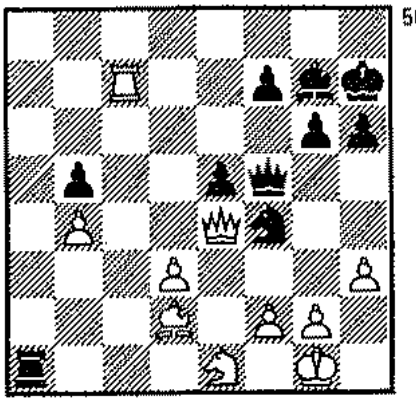


55

White to play

1 ♖×f6! ♗×d1 2 ♖g6+ ♔h7 3 ♖g7+ ♔h8 4 ♖h7+ ♔g8 5 ♖h8 mate.

Barcza—Bronstein
Moscow—Budapest 1949



56

Black to play

Taking advantage of the strength of the double check, Black achieved material superiority:

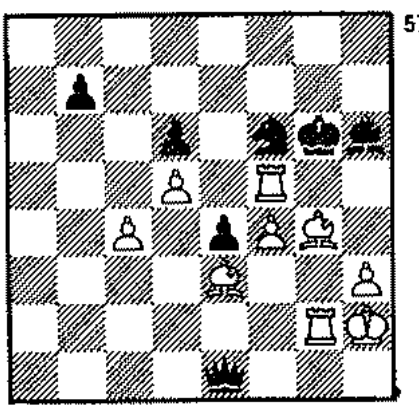
1 . . . ♘ × d3 2 ♕ × f5 3 ♘ × e1!!

This is the crux of the matter. White has no time to undertake anything, because there is the threat of mate by double check on f3.

3 ♔f1 ♘c2+ 4 ♗c1 ♖ × c1+ 5 ♔e2 ♘d4+ 6 ♔d2 ♘b3+. White resigned.

An ingenious mating system is shown in the following example.

Friedstein—Aronin
Moscow 1949



57

White to play and win

Black's position seems to be not bad. He is threatening with one of the two possible moves: 1 . . . ♘ × g4+ and 1 . . . ♕ × e3. But what happened was 1 ♗h5+! The rook is unassailable because of 2 ♗g6 mate.

1 . . . ♔h7 2 ♗g6+ ♔g8

In these circumstances the best defence, because if he had played 2 . . . ♔h8 or 2 . . . ♔g7, White would have replied 3 ♗d4. But White manages to improve his offensive position still further by taking advantage of the dangerous confrontation between the king and the rook.

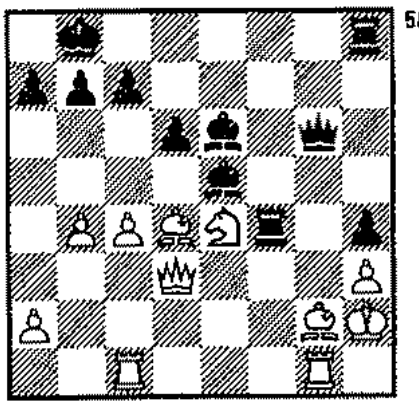
3 ♖ × f6! ♕ × e3 4 ♗f7+! ♔f8

If he moves to h7, White wins by 5 ♗g8+ and 6 ♖ × h6 mate.

5 ♗e6+ ♔e7 6 ♖f7+ and mate in two.

Here is another example showing how the attacker fails to convert a double check.

Koblenz—Ragozin
Moscow 1945



58

Black to play

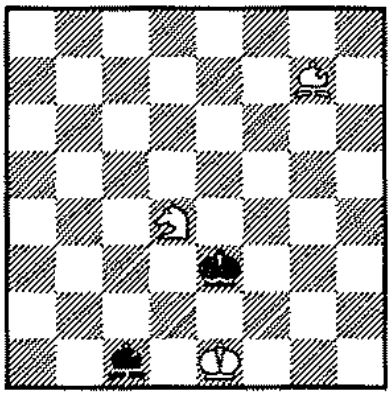
By discovered check 1 . . . ♖f3+? 2 ♗×e5 ♖×d3 Black captures the queen, but after 3 ♗×h8 White sees his chance and uses it. The correct continuation would have been 1 . . . ♕×e4!! The salient point is that White may not take the queen with his bishop because of 2 . . . ♖f2+! (the deadly double check!) 3 ♔h1 ♖h2 mate. But if White takes the queen at e4 with his queen, Black replies with 2 . . . ♖×e4+ 3 ♗×e5 ♖×e5, after which he is a pawn up and has good winning prospects.

The two-fold attack on a defended piece

If the target of attack is covered, then the number of pieces attacking it must outnumber the defending pieces by one unit if the attack is to be successful. Thus if the target is covered by a single piece then two pieces are sufficient to attack it. It goes without saying that the target must first be immobilized or the opponent must be forced into a situation in which he has no time to find a safe refuge for the piece.

The following two examples illustrate the mechanics of an attack on a defended piece.

W. Neustadt, 1929

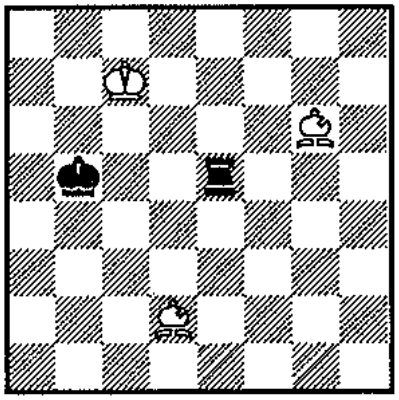


59

White to play and win

By playing 1 ♔d1 White forces Black's bishop to seek protection from the king, because 1 . . . ♗b2 leads to an immediate loss due to 2 ♘c2+ (discovered check), whilst 1 . . . ♗a3 would result in 2 ♘c2+ (fork). That is why Black replies 1 . . . ♗d2. White must now repeat his attack on the bishop. He does this with a well-planned manoeuvre by the knight: 2 ♘c6! While getting set to deliver the final blow with the knight, White prevents the black bishop from leaving the endangered d2 square. Black has no choice but to play 2 . . . ♔d3. This is followed by 3 ♘e5+, and depending on which way the king flees—to e3 or c3—White wins a piece by a fork on square c4 or by a discovered check on f3.

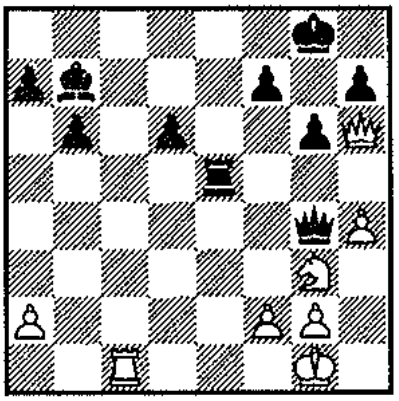
T. Gorgiev, 1929
Conclusion of a study


60

White to play and win

Here we see the capture of a rook in similar circumstances. After 1 ♔d6, Black is forced to play 1 . . . ♖c5 to give the rook protection from the king, which has a limited operating radius. By playing 2 ♗d3+, White forces his opponent to answer 2 . . . ♔b6, after which the pinning with 3 ♗e3 clinched matters.
The attack on the opponent's castle by two pieces is dealt with in detail in Part 2 in the section entitled "Attack on the king". At this point we shall examine only one case of such an attack.

Mädler—Uhlmann
Bad Liebenstein 1963

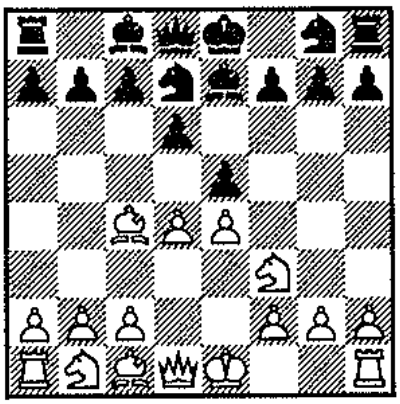

61

White to play

White wanted to capture a pawn by playing 1 ♖c7, thereby threatening the bishop at b7. This enabled Black to unleash a typical attack on square g2: 1 . . . ♖e1+ 2 ♔h2 ♖h1+! The rook has to be taken, but with what piece? If White plays 3 ♘×h1, he exposes square g2 and Black gives mate by 3 . . . ♕×g2.
But if he takes the rook with his king, his pawn at g2 is pinned and Black again attacks square g2 by 3 . . . ♕h3+! 4 ♔g1 ♕×g2 mate.
The attack on squares f2 and f7 in the opening game warrants a special discussion. The reader will recall that these squares are the weakest points of the two sides, because they are defended only by the king. Thus, to attack them successfully one needs only two pieces, namely knight and queen, bishop and queen or bishop and knight. We shall deal with these questions in detail in the chapter entitled "The double attack in the opening game".

But here I should like to acquaint you with a not so familiar variation, which convincingly demonstrates the strength of the two-fold attack. It would be advisable to be familiar with this opening, because it occurs to this day even in master-class games.

1 e4 e5 2 ♘f3 d6 3 d4 ♘d7 4 ♗c4 ♗e7?

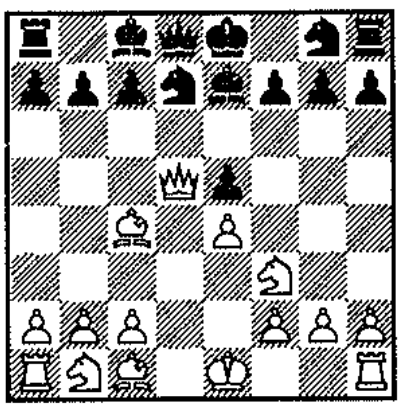


62

The bishop's move looks natural. Since Black is worried by the possibility of the knight's moving to g5, he decides to post his bishop at e7. But while covering square g5, Black overlooks another point, which is equally important. White immediately takes advantage of this.

5 de! de? 6 ♕d5! . . .

This position deserves a diagram.

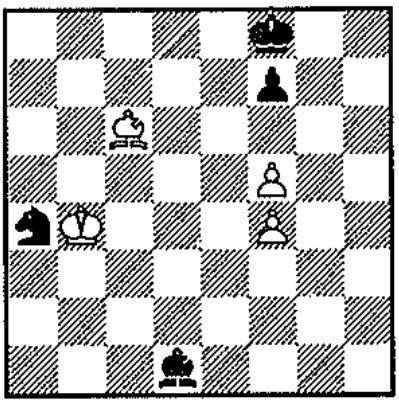


63

Only six moves have been played, but the attack on f7 by two pieces is already irrefutable. After 6 . . . ♘h6 7 ♗ × h6, Black is a piece down. Obviously 5 . . . ♘ × e5 6 ♘ × e5 de would have been better, but this would have been followed by 7 ♕h5 and a double attack on the pawns at f7 and e5. Black has to reply with 7 . . . g6 and accept the loss of a pawn.

An attack on a defended object can also be a means of defence. An example is shown in the following diagram.

G. Kasparyan, 1949
Conclusion of a study



64

Draw

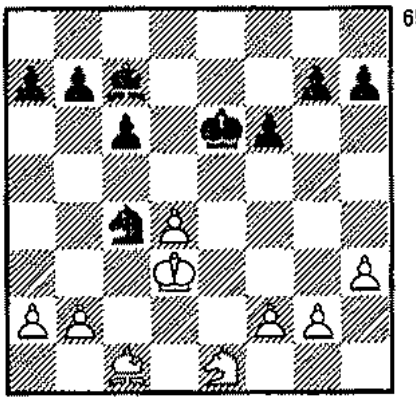
White's pieces are attacking the knight, but unfortunately for White, its capture would result in a disadvantage for him. 1 ♗ × a4 ♗ × a4 2 ♔ × a4 ♔e7 etc. That is why White first plays 1 f6!, after which he threatens to capture the knight at a4. The knight seeks safety in flight: 1 . . . ♘b2. There is no use trying to escape to the other side, because after 1 . . . ♘b6 2

♔c5 ♘c8 3 ♗d7 ♘a7 4 ♔b6, the knight is trapped.
White's king is hard on its heels: 2 ♔c3 ♗a4! In this way the bishop vacates square d1 for the knight. White proves equal to the task by 3 ♗f3! He makes timely preparations for a renewed two-fold attack. After 3 . . . ♘d1+ 4 ♔d2 it becomes clear that Black's knight has to turn back on account of 4 . . . ♘f2 5 ♔e3 ♘h3 6 ♗g4 ♘g1 7 ♔f2.
In this way White succeeds in bringing about a draw through repetition by alternately exposing Black's knight to a two-fold attack on squares d1 and a4.

The two-fold attack on two targets

The discovered check, which we have already discussed, is a good example of the two-fold attack on two targets. But this time we shall examine positions in which any two pieces—with the exception of the king—are subjected to two-fold attack. The king can naturally also take part in the attack.
It should be borne in mind that such a two-fold attack can easily ensue in defence through counterattack, when the attacked piece leaves the endangered zone and itself attacks the hostile piece.

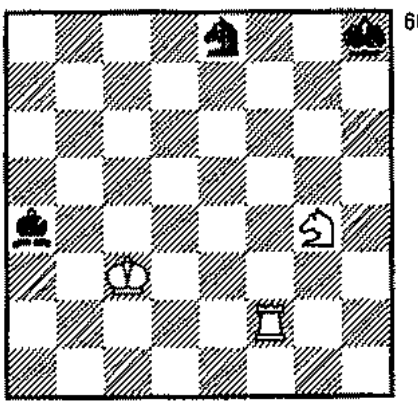
Lasker—Euwe
Nottingham 1936


65

Black to play

This model case has long since come to be regarded as classical. Black has a somewhat better game, but he can hardly win. Nevertheless he apparently thought it was worth a try, and instead of moving back his knight he went 1 . . . ♗a5?, thereby allowing himself to be drawn into tactical complications. Let's see what happens then: 2 b4! ♗ × b4 3 ♘c2! Now both Black's pieces are under attack and one of them is inevitably doomed.

L. Kaiyev


66

White to play and win

Black's bishop is tied up covering the knight at e8. Taking advantage of this White succeeds in pinning and then capturing it by a two-fold attack.

1 ♔b4 ♗d1!

Black's only chance of offering resistance is by counterattacking. 1 . . . ♗c6 would be very weak because of 2 ♘e5, after which he would immediately lose a piece.

2 ♘e3 . . .

Attacks the bishop and threatens to give check at f8. Black's reply is forced.

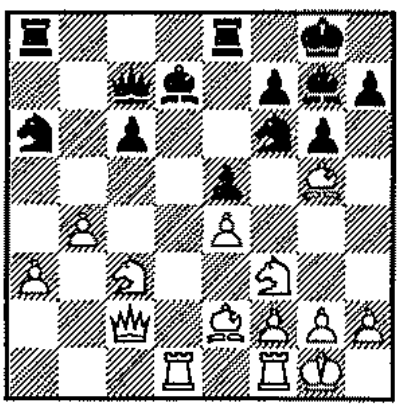
2 . . . ♗h5 3 ♖h2 ♘f6 4 ♘g4! . . .

Finishing up with a two-fold attack!

4 . . . ♘ × g4 5 ♖ × h5+ ♔g7 6 ♖g5+, and White wins.

Even if Black had chosen to defend himself by 3 . . . ♘g7, White would have replied with a two-fold attack by 4 ♘f5 and won the game after 4 . . . ♘ × f5 5 ♖ × h5+.

Hohler—Tcherniak
Heidenheim 1959



White to play

Weak and uncovered pieces often pave the way for two-fold attacks. Take a look at what happens in the position shown in the diagram, for instance. First of all, through a series of exchanges, White eliminated Black's cover.

1 ♗ × a6 ♖ × a6 2 ♗ × f6 ♗ × f6

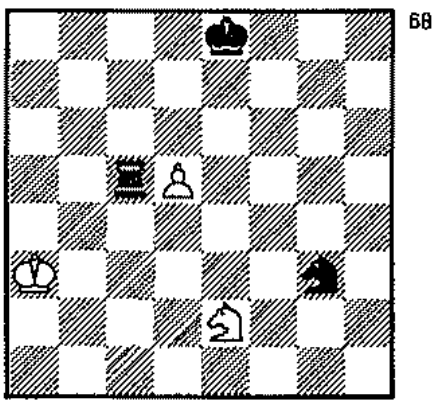
Having taken the knight at c7, which had been covering the queen, White mounted a two-fold attack:

3 ♘d5! . . .

Black is forced to move his queen to d8 (or d6) and finds himself a piece down after 4 ♘ × f6+ ♕ × f6 5 ♖ × d7.

And now let us examine some examples showing that a substantial material superiority can be equalized by two-fold attack.

A. Kakovin, 1941

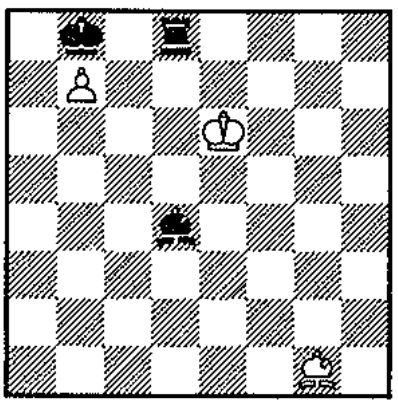


Draw

Black is a rook up, but his knight is hanging, although it cannot be taken yet because of the fork 1 . . . ♖c3+. By playing 1 ♔b4 White launches a two-fold attack. There is

only one thing Black can do, namely 1 . . . ♘e4. White replies with another two-fold attack: 2 ♘g3! By playing 2 . . . ♖ × d5, Black once again resorts to a "fork" (3 . . . ♖d4 +). But White makes yet another two-fold attack: 3 ♔c4 ♘f6 4 ♘e4! thereby achieving a draw (4 . . . ♖f5 5 ♘d6 +).

A. Gurvitch, 1931
Conclusion of a study


69

Draw

Here too, Black is a rook up, but by playing 1 ♔e7 White attacks two pieces simultaneously. This results in a strange chase in which the king is pursued by the Black rook.

1 . . . ♖d5 2 ♔e6 ♖e5 +

The rook defends itself furiously.

3 ♔f6! . . .

The king fearlessly exposes itself to discovered check, White being aware of the danger facing Black's bishop. 3 ♔f6 is actually the only move to make, because 3 ♔d6 ♗b2 would put White at a disadvantage, since this would give the bishop enough time to move from square d4, which it cannot do now due to the pin 4 ♗h2.

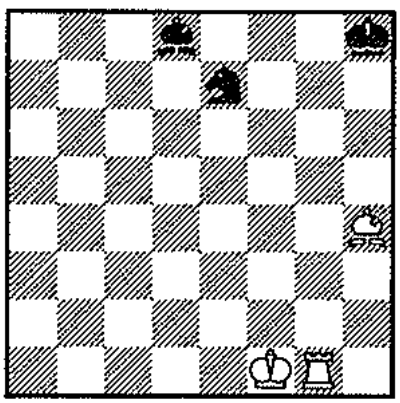
3 . . . ♖e4 +

(3 . . . ♖e3 + is ineffective on account of 4 ♔f5 ♖e5 + 5 ♔f6 resulting in a draw).

4 ♔f5 ♖h4 5 ♔g5 and the whole thing can start all over again.

The next study shows how one can effectively extricate oneself from such two-fold attacks.

T. Gorgiev, 1929


70

White to play and win

At first everything looks quite straightforward:

1 ♗f6 + ♔h7 2 ♖g7 + ♔h6 3 ♖f7 ♔g6 4 ♖f8 . . .

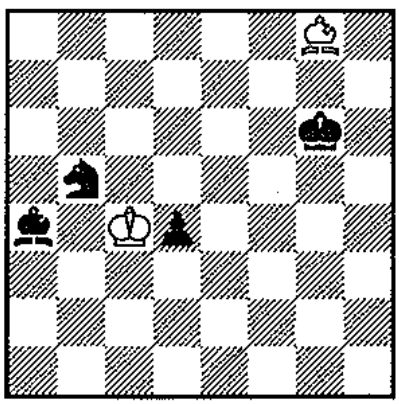
The forced moves have led to a two-fold attack, both of Black's pieces being threatened. What now? Black unexpectedly replies with a two-fold attack of his own.

4 . . . ♘c6! 5 ♗ × d8 ♔g7 6 ♖e8 ♔f7!

This creates a situation similar to

that discussed in the previous diagram. The king intends to keep pursuing the rook incessantly. But White finds the vulnerable spot in his opponent's defence system. 7 ♖h8 ♔g7 8 ♘f6+! ♔×f6 9 ♖h6+, and White regains the initiative, because this last two-fold attack tips the scale in his favour.

V. Korolkov, 1947
Conclusion of a study


71

Draw

Despite the fact that Black is a piece up, he can bury all his hopes of winning the game if he loses the pawn. The line of play pursued by White, who keeps attacking either the pawn or a piece, is based on the following idea:

1 ♔b4 ♘c3 2 ♔c4! ♘e2 3 ♔d3 ♘d1

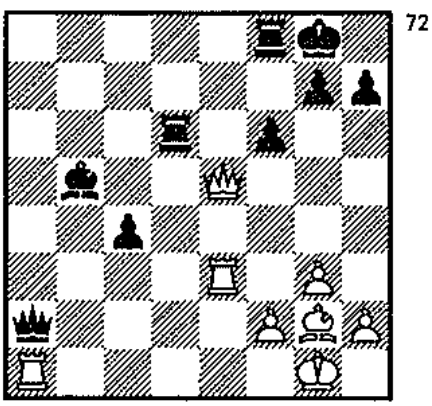
It would have been a weak move on the part of Black if he had played 3 . . . ♘b5+, because the result would have been 4 ♘c4 ♘×c4+ 5 ♔×c4 ♔f5 6 ♔d3 and an immediate draw. But here we see Black shepherding his forces in the other direction and White sticking to his old method of attack:

4 ♔d2 ♘c3 5 ♔d3! ♘b5

Black is prepared to repeat the manoeuvre, but to 6 ♔c4 he replies not with 6 . . . ♘a4, but with 6 . . . ♘e2+ and wins. But White anticipates this and plays 6 ♘c4!, which is a two-fold attack on a piece covering a pawn. He masters the situation with this manoeuvre and a draw is not far off.

At the beginning of the chapter we said that we would not be considering any positions in which the attack is aimed at the king. I should like to make just one exception.

Chekhover–Kan
Leningrad 1933


72

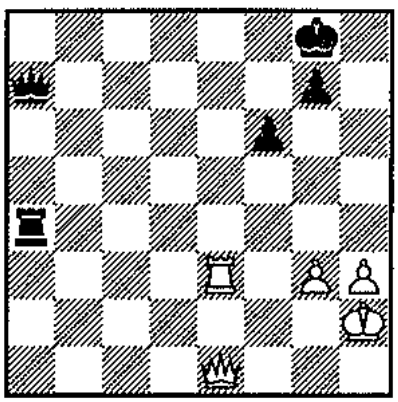
White to play

Here we see a typical case of a two-fold attack. In parrying the threat to his queen by White's rook move to a1, Black attacks the white queen by playing to f6. How should White continue? Bearing in mind that the king must be protected when checked, we easily discover the

right way to proceed: 1 ♕d5+! After 1 . . . ♖×d5 2 ♗×d5+ ♔h8 3 ♖×a2 White is a rook up.

The two-fold attack in conjunction with a pin

Situations in which a piece is subjected to a two-fold attack and in which it is pinned into the bargain are particularly dangerous for the player who is on the defensive. This is lucidly illustrated in the examples below.

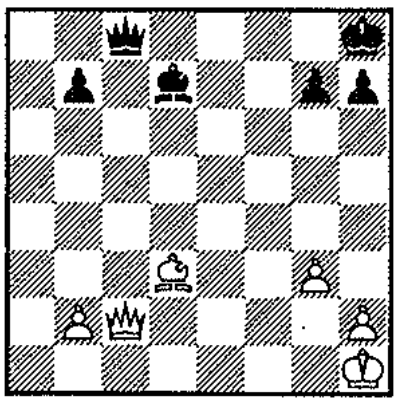


73

Black to play

White cannot play his king to the first rank in reply to 1 . . . ♖a2+ on account of the threat of his queen getting pinned. He has no choice but to shield the king with his rook by playing 2 ♖e2 and allowing his rook to be pinned. Black continues his attack with 2 . . . ♕e3! This creates a tragicomical situation in which White being unable to provide additional cover for his rook, is forced to take Black's rook, thus inevitably losing his queen, which seemed so safe behind the rook.

Such a two-fold attack can also be mounted in conjunction with a pin on the diagonal.

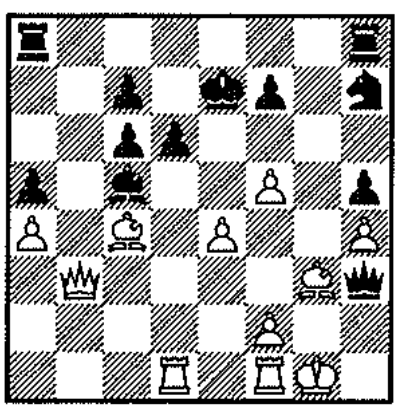


74

Black to play

Instead of moving his king to the side after 1 . . . ♗c6+, White decided to play 2 ♗e4 and after 2 . . . ♕f5 was forced to resign. To his misfortune he stands not only to lose his bishop at e4 but also to be checkmated at square f1. If this had not been the case, White could have replied 2 ♕×c6, which would have broken the pin and Black's plan would have been frustrated.

Gendel—Sushkevitch
Moscow 1956



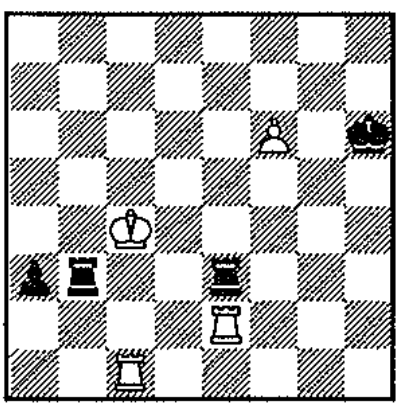
75

Black to play

Here we immediately see that the tactical operations ought to be focused on the pinned and tied bishop at g3. And this is just what Black does by playing 1 . . . ♖hg8. White can only respond with 2 ♖d3. How can Black intensify his assault? A sacrifice is out of the question, because if 2 . . . ♖×g3+ 3 ♖×g3 ♖g8 then White takes the rook at g8 with impunity because his queen is covered.

You probably understand the underlying idea now. It is essential that the queen should be supported for this tactical operation to be crowned with success. This means that it has to be driven from square b3 by 2 . . . ♖ab8! 3 ♕c3. And now Black can strike at g3: 3 . . . ♖×g3+ 4 ♖×g3 ♖g8 5 ♖×g8 ♕×c3, and Black wins.

A. Mandler and I. König, 1924



76

White to play and win

The situation does not look very tense. Although both rooks are under fire, they cover each other and at first glance Black seems to be in no immediate danger. But let us see how things develop.

1 f7 ♔g7 2 f8(♕)+! . . .

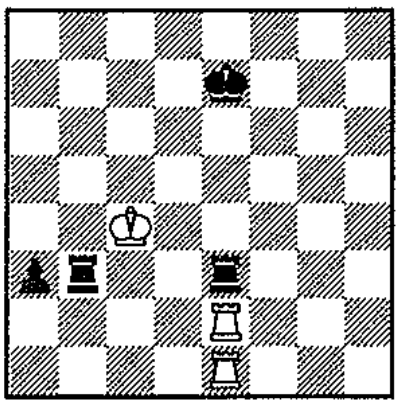
White's intentions are still unclear at this point. Why does he sacrifice the pawn?

2 . . . ♔×f8 3 ♖f1+ . . .

Black's king naturally seeks cover behind the rook:

3 . . . ♔e7

What will White do now? Why not try 4 ♖fe1!

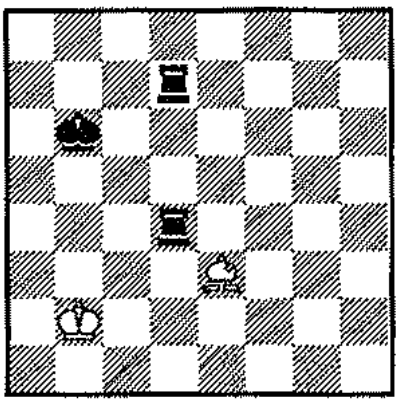


77

Again a situation similar to that shown in example 73. Black can of course keep checking the king with his rook until the king moves to square a4. But then he has to take at e2, and loses his second rook after White has recaptured his rook and given check. Black can try to flee to the other side by 3 . . . ♔g7. This is followed by 4 ♖g2+ ♔h6 5 ♖h1+ ♖h3 6 ♖gh2!, and White again achieves his objective of winning a rook.

The two-fold attack coupled with a pin is not only a very effective offensive but also a defensive method.

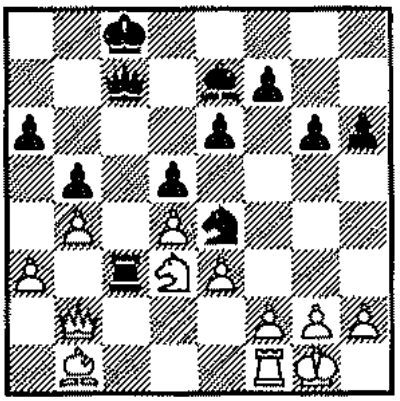
A. Gurvitch
Conclusion of a study



White to play

In this famous finale White attacks Black's rook at d4 by a second piece by 1 ♔c3. Black seems to have restored the balance by playing 1 . . . ♔c5 to give his rook additional cover. But after a waiting move with the bishop (2 ♗f2 or 2 ♗g1) we realize that it is not only the rook at d4 that is permanently tied. If the king makes a wrong move, Black loses material, and his other rook can only shuttle back and forth uselessly between d5 and d8. Despite his truly overwhelming superiority in material (two rooks against a bishop) Black cannot win. A unique position!
Sometimes a piece is already pinned and all one has to do is organize a two-fold attack on it.

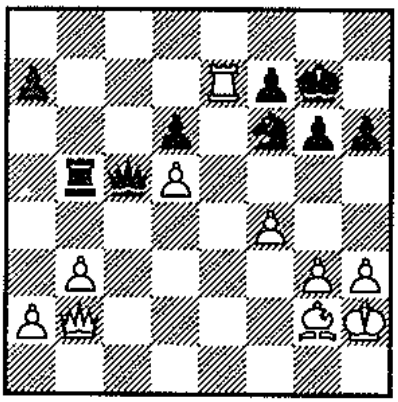
Alekhine—Capablanca
Competition held in 1927



White to play

Black's rook has strayed into the enemy camp, and White cuts off its retreat by playing 1 ♘c5. What followed was 1 . . . ♗ × c5 2 dc (naturally not 2 bc because of 2 . . . ♕a5, and thanks to the attack on the pawn at a3 Black comes off the hook) 2 . . . ♕e5. In an attempt to save his rook Black gets entangled in a dangerous pin. Black must not allow him to extricate himself: 3 f4! ♕g7 4 ♗ × e4 de, and instead of the somewhat delaying move 5 ♔f2, White could have immediately decided the game in his favour by playing 5 ♖f2! with the unpreventable threat of 6 ♖c2.

Trifunović—Golombek
Amsterdam 1954



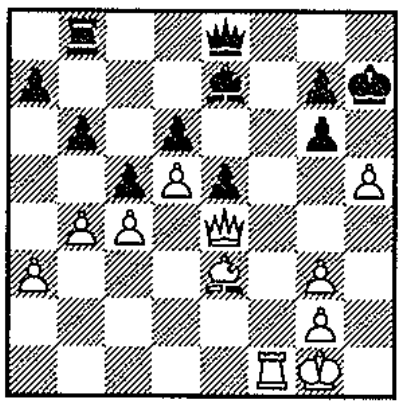
80

White to play

By playing 1 g4, White immediately threatens to capture a piece. Black replies with 1 . . . g5, thereby blocking the pawn's further advance. But White retains the initiative by 2 h4!, a strong move. If one of White's pawns is taken, White can play 3 g5, whilst 2 . . . ♔g6 is followed by 3 ♗e4+, and White checkmates Black's king in three moves after 3 . . . ♘×e4 4 f5+ ♔h7 5 ♖×f7+ and 6 ♕g7 mate.

The pin is used skilfully in the following examples for mounting twofold attacks.

Tshigorin—Allies
Moscow 1901

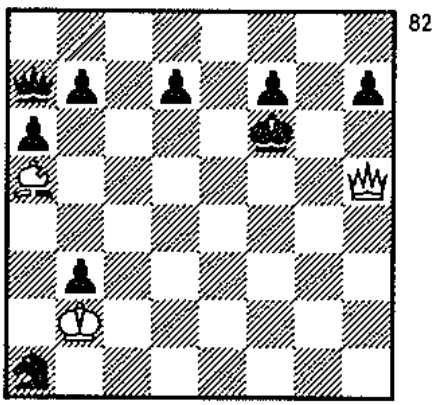


81

White to play

In reply to 1 hg+ Black was forced to play 1 . . . ♕×g6 (if Black had played 1 . . . ♔g8, White would have gained advantage by 2 ♖f7 and an irrefutable threat of playing the queen to the h-file). White has a brilliant reply to this move: 2 ♖f5! He takes advantage of the pin with a view to giving Black the decisive check at h5. There is no satisfactory defence for Black, 2 . . . ♔g8 being refuted by 3 ♖f8+.

W. Bron, 1963



82

White to play and win

White's pieces gang up on the king forcing it to seek protection behind the queen.

1 ♗c3+ ♔e7 2 ♕e5+ ♔d8 3 ♗a5+ b6

At last the queen manages to afford protection to the king. But the latter's hapless placing behind the pawn at b6 (again that calamitous pin) enables White for the first time to unleash a two-fold attack.

4 ♕c5! ♕b8

The best possible reply. If Black had played 4 . . . ♔e8 instead, he would soon have found himself checkmated: 5 ♕e3+ ♔f8 6 ♗b4+ ♔g7 7 ♕g5+.
The game then took the following course:

5 ♗×b6+ ♔e8 6 ♕e3+ ♔f8 7 ♗c5+ d6

Black tries to put another obstacle in the bishop's way, but a second attack sweeps it aside.

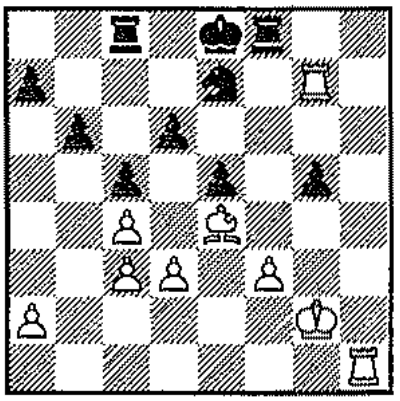
8 ♕e5! ♕d8 9 ♗×d6+ ♔g8 10 ♕g3+ ♔h8 11 ♗e5+ f6 12 ♕g5!

Black has no defence against this third blow.

The mutual two-fold attack

This extremely tense situation in which two pieces on each side attack two hostile pieces deserves special consideration.

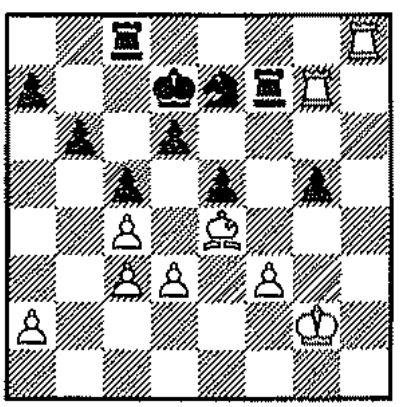
Simagin—Zagorianski
Ivanovo 1944


83

Black to play

Black's position is rather difficult. White's second rook threatens to join his first one on the 7th rank. But Black finds an interesting defence:

1 . . . ♖f7 2 ♖h8+ ♔d7!


84

This has brought about a mutual two-fold attack. All four rooks are confronting each other, but their exchange would not bring about any particularly interesting developments, e. g. 3 ♖×c8 ♖×g7 or 3 ♖×f7 ♖×h8. But White finds a way of turning the advantages of his position to account.

3 ♘c6+!!...

A move fraught with possibilities. If the rook takes the bishop on c6, then White can take the rook on f7. If Black takes the bishop with his king, White immediately replies 4 ♖×c8+ and then captures the Black rook on f7. If Black takes the bishop with his knight, then White plays 4 ♖×f7+. Which means that the bishop may not be taken by any piece and the king is forced to move away.

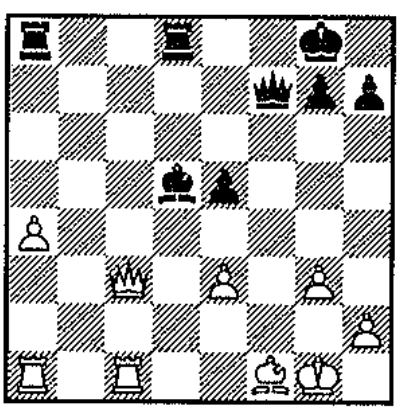
3 ...♔e6

The second assault wave is approaching.

4 ♖h6+ ♖f6 5 ♘d7+!

The final phase is also based on the two-fold attack. White achieved a qualitative superiority and easily converted his advantage. Mutual two-fold attacks require precise calculation and circumspection, for they can easily boomerang if not handled with due care.

Alatortsev—Konstantinopolski
Tbilisi 1937

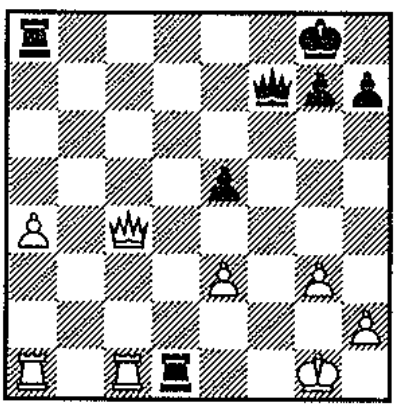


85

White to play

White is a pawn up, but his king's side has been weakened and there is the annoying threat of Black's playing 1 ...♕f3. The correct move would have been 1 ♖c2, which would have enabled White to play his bishop to g2 in response to the queen being played to f3. But White wanted to solve the defence problem once and for all and played 1 ♘c4? in order to exchange the bothersome bishop. What followed was

1 ...♘×c4 2 ♕×c4 ♖d1+!



86

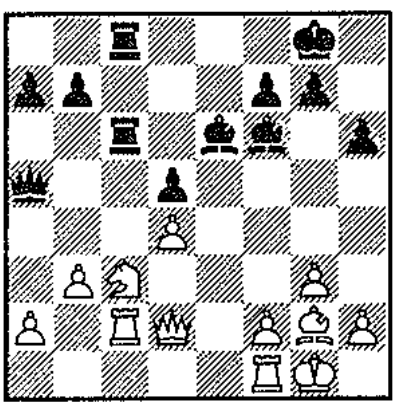
Taking advantage of the rook's contact to the queen, he thickens the plot by mounting a mutual two-fold attack in order to derive an advantage.

3 ♔g2 ♕×c4 4 ♖×c4 ♖×a1, and Black is a rook up.

You will recall that a similar situation occurred in the position shown in diagram 77, in which pinning was involved. In both situations a rook, an entirely innocent bystander in no way involved in the events taking place, became the victim of an inexorable fate.

Mutual two-fold attacks can occur in a variety of circumstances both in offensive and defensive operations. Special attention should be paid to them in situations involving reciprocal attacks and pinning.

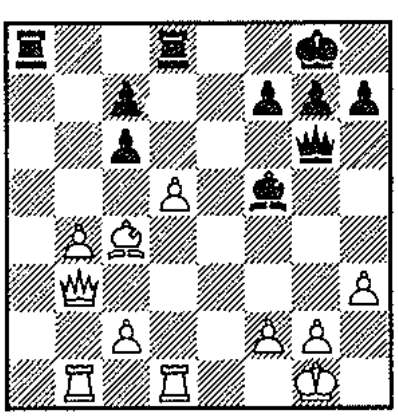
Burn–Marshall
Telegraphic match
USA–England, 1911


87

White to play

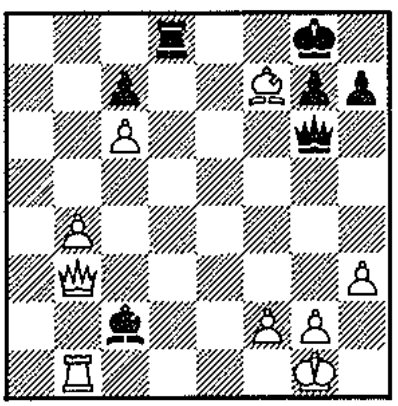
By playing 1 ♘ × d5! White used the two-fold attack not only to free himself from a pin but also to gain a pawn, e. g. 1 . . . ♕ × d2 2 ♘ × f6 + gf 3 ♖ × d2.

Maróczy–Bogolyubov
Dresden 1936


88

White to play

In view of his threat to capture the pawn at c2, Black thought his pawn at c6 was unassailable. Despite this, White continued with 1 dc! disregarding the threat. White's defence is based on a mutual two-fold attack, which occurred after 1 . . . ♗ × c2 2 ♖ × d8 + ♖ × d8 3 ♗ × f7 + !

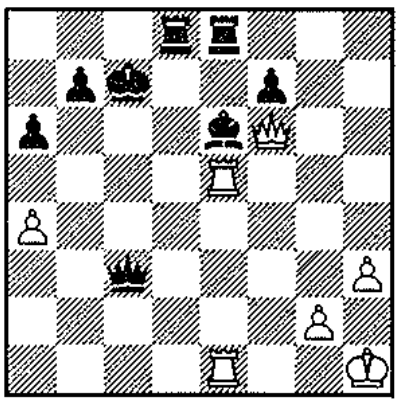

89

Black must reply with 3 . . . ♕ × f7 after which White takes the bishop at c2. The operation initiated by White had to be calculated with great precision.
The check with the bishop on f7 after 1 . . . ♖ × d1 + 2 ♖ × d1 ♗ × c2 was a mistake, because White would have himself become the victim of a two-fold attack by 3 . . . ♔f8! 4 ♗ × g6 ♗ × b3. Only 3 ♕a2!! was correct. This ingenious solution enables White to remove his queen from the line of fire. His reply to 3 . . . ♖f8 is 4 ♖d7 and square f7 can no longer be covered.

You will surely have recognized how the player responsible for the mutual two-fold attack extricated himself from it. He usually resorted to a check to give one of his pieces just enough time to leave the danger

zone. Here are a few more examples.

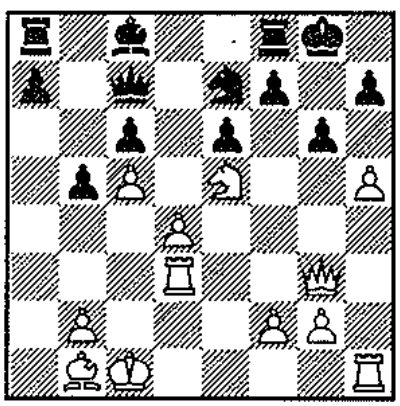
K. Richter—Winz
Berlin 1957


90

White to play

By playing 1 ♖ × e6, White regained a piece with the aid of a mutual two-fold attack. His operation is based on the fact that in reply to 1 . . . ♕ × f6 he is able to give check by 2 ♖c1 + thereby saving his rook.

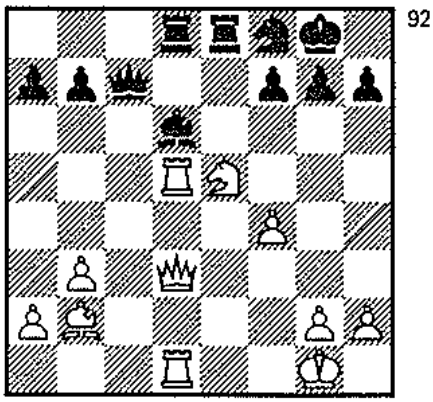
Alatortsev—Zamikhovski
Moscow 1931


91

White to play

Here White executes the mutual two-fold attack by playing 1 ♘ × g6! After 1 . . . ♕ × g3 White first plays 2 ♘ × e7 + and then 3 ♖ × g3, capturing a piece. Even if Black had chosen the best possible reply under the circumstances, i. e. 1 . . . ♘d5, White still wins by 2 ♘ × f8 + .

Thomas—Euwe
Nottingham 1936


92

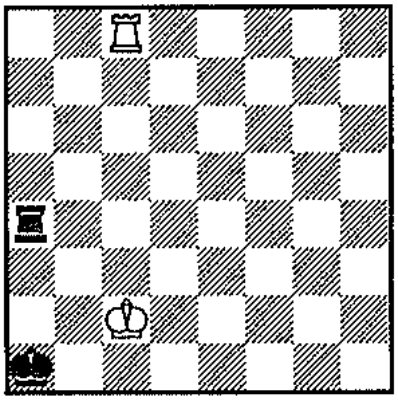
Black to play

Black played 1 . . . ♘e6, apparently assuming that after 2 ♖ × d6 ♖ × d6 3 ♕ × d6 ♖d8 a mutual two-fold attack is created from which he extricates himself by 4 ♕ × c7 ♖ × d1 + with advantage in material. But White found a different way of defending himself and of protecting his position against harassment by the rook. The attempt to recover the piece by means of a pin after 4 Nd7♕ × d6 5 ♖ × d6 ♘f8 was frustrated by the discovered check 6 ♘f6 + .

The double attack

Up to now we have examined a wide variety of cases of two-fold attack, and you might have noticed that we never used the term double attack. We believe that the two-fold attack is only a special case of the double attack. We want to broaden the concept "double attack" to cover both attacks and threats of the first and second order. Let us consider a few examples.

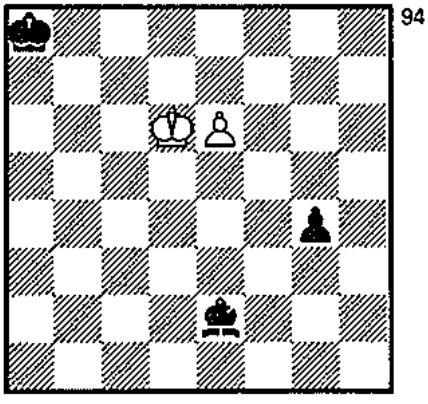
F. Saavedra, 1895


93

White to play

In front of us we have the finale of a well-known study. By playing 1 ♔b3, White attacks the rook and threatens checkmate on c1. It is not difficult to see that we have the same situation here as in the two-fold attack: It is not possible to parry the threatened checkmate and to save the rook in one move. This particular double attack consists of an attack and a mating threat.

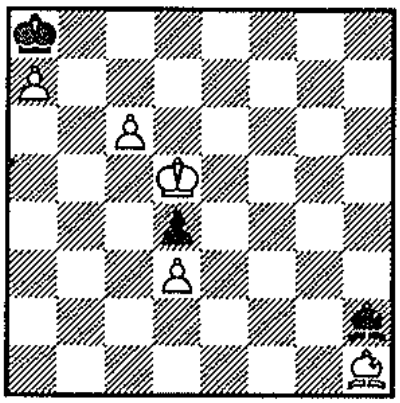
R. Réti, 1928


94

White to play

This is the finale of an equally well-known study. First of all White plays 1 e7 forcing Black's bishop to move to the square b5. Then he attacks the piece by 2 ♔c5.
This move constitutes an attack on the bishop b5 and in addition it poses the threat of the king entering the quadrangle of the pawn on g4. Black is unable to refute his opponent's two-pronged plan with a single move and the game ends in a draw. We can justifiably regard the move 2 ♔c5, which consists of an attack on the bishop and a threat to stop the pawn as a double attack. The finale of the following study demonstrates another variant of the double attack.

L. Kubbel, 1937

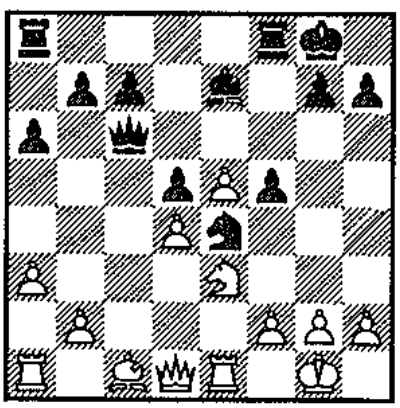


95

White to play and win

In this position White first plays 1 c7, thereby forcing the bishop to take the pawn (1 . . . ♗ × c7) and then he attacks it by 2 ♔c6. The bishop may not leave the diagonal a5—d8 because of the threat of checkmate 3 ♔b6. That is why Black has to play either 2 . . . ♗a5 or 2 . . . ♗d8. But then White has another threat in store: a two-fold attack by discovered check by means of 3 ♔b5 + or 3 ♔d7 +. You will notice that this double attack consists of an attack coupled with the threat of a two-fold attack.

Keres—Sliva
Göteborg 1955

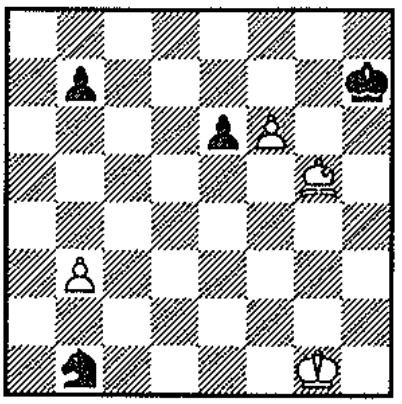


96

White to play

White plays 1 ♕b3 thereby attacking square d5, which is covered only once, with two pieces. At the same time he threatens to capture a pawn after 2 ♘ × f5 ♖ × f5 by 3 ♖ × e4. One can easily see that the double attack in this case consists of a two-fold attack and a threat of the second order.

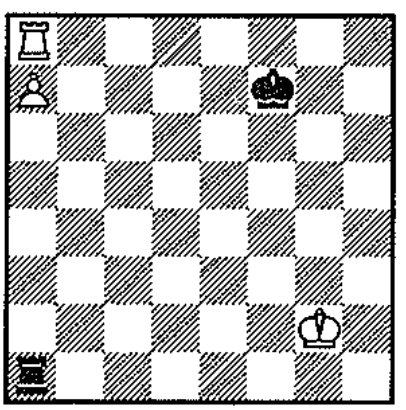
T. Lawson, 1925



97

White to play and win

Lawson's study shows a double attack consisting of a combination of two threats. White begins with 1 f7 ♔g7 2 ♗e7! Since the pawn threatens to queen, the reply 2 . . . ♔ × f7 is forced, after which the second threat of the capture of the knight by 3 ♗b4 is realized.

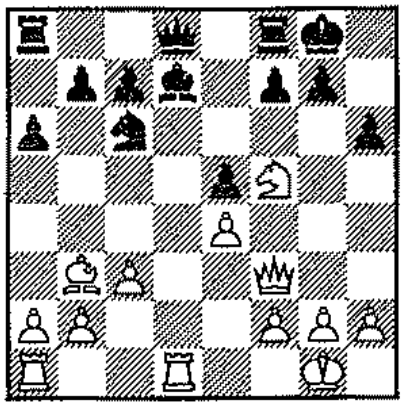


98

White to play and win

We have examined situations similar to the one shown here before. White's move 1 ♖h8 is a double attack consisting of two collateral threats, i. e. queening and—if Black should choose to defend himself by taking the pawn with his rook—mounting a double attack on the king and rook.

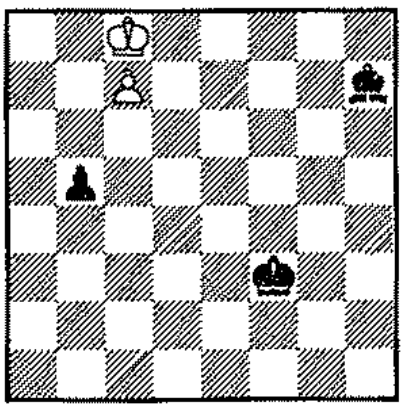
Balashov—Biyiasas
Manila 1976


99

White to play

White sacrifices his rook for a bishop by playing 1 ♖ × d7 in order to reply to 1 . . . ♕ × d7 with 2 ♕g4, threatening mate on g7 and the capture of Black's queen by 3 ♘h6 +. White's move 2 ♕g4 consisting of two threats—a mate and a two-fold attack—is also a typical case of a double attack.

A. and K. Zarytshev, 1928
Conclusion of a study


100

White to play

White plays 1 ♔d7. He doesn't seem to threaten anything. Black's pawn has moved far ahead, and White's pawn may not queen because of the threatened check at f5 by the bishop. But if we take a closer look things are quite different. In reality 1 ♔d7 is a double attack consisting of two threats of the second order. White is about to threaten the pawn at b5 and at the same time to queen his own pawn. If Black hesitates to advance the pawn, it will be checked after 2 ♔d6 ♗f5 3 ♔e5. Black must anticipate these threats before it is too late.
Let us assume he plays 1 . . . ♗f5 +. This is followed by 2 ♔d6 b4. There is no other defence against 3 ♔e5. This is the double attack, which—analogously to example 94—consists of an attack and the threat to catch up with the pawn. Consequently Black was virtually powerless against the double attack, which started with the first move

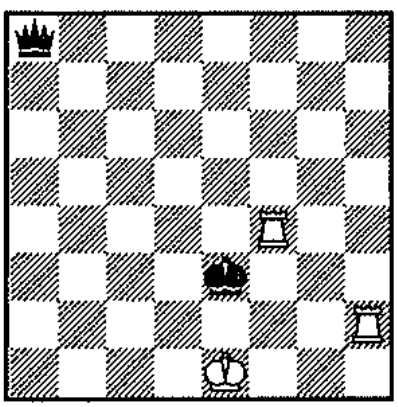
consisting of two threats of the second order, although this was not so apparent at first glance.
I hope you will agree with me that both two-fold attacks and double threats, namely those of the first and second order, as well as combinations of attacks and threats can be regarded as double attacks, although the methods of defence against them may vary. Such an expansion of the term double attack enables us to make the following extremely broad classification. A double attack can be
1. a pure two-fold attack;
2. a combination of an attack and a two-fold attack;
3. a combination of an attack and a threat;
4. a combination of a two-fold attack and a threat;
5. a combination of two threats of the first order;
6. a combination of two threats of the first and second order;
7. a combination of two threats of the second order.

The threats, too, can vary considerably. They can be threats of a checkmate, threatened attack, threats of a two-fold attack, threats of queening or of stopping a queening pawn, etc. In addition, as you know, these threats can be of different orders.

Defence against the double attack

We have seen that there can be a wide variety of double attacks, and the range of appropriate defensive techniques is equally extensive. If, for instance, a chessman covered only by one piece is attacked by two pieces, one can use an elementary defensive technique, which is to dispatch another piece to its defence by restoring the balance between offence and defence. This can be done to give support or to unite pieces and/or pawns designed to frustrate the effect of one or both of the attacking pieces by interposition or shielding.
We have already discussed such methods as support and interposition in the case of the single attack. In principle these defence variants in more complex situations differ in no way from the simple case. In both cases, the mobility and activity of the supporting or interposed pieces suffer because they are tied and pinned. Double attacks directed at two pieces give rise to typical defence systems. Let us examine them more closely.

J. Kling, 1849



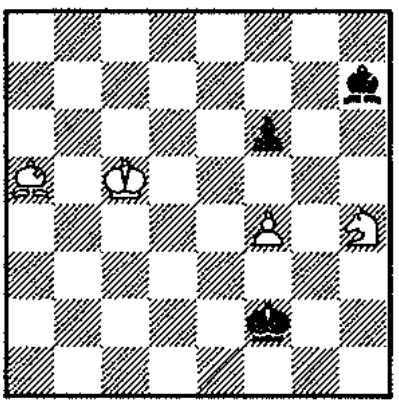
101

White to play and win

As the diagram clearly shows, Black has set the stage for a double attack: he is attacking the rook and his queen is poised to checkmate the king on square a1. White's situation seems to be critical. But there is a way out: 1 ♖a4! This is an effective way of protecting the rook, because it not only enables it to leave the danger zone but also to pose the threat of a checkmate on square h3. White takes advantage of the fact that the rook is unassailable after 1 . . . ♕ × a4 2 ♖h3 + ♔e4 3 ♖h4 + thanks to the two-fold attack. Black can parry the checkmate by 1 . . . ♕c8, but after 2 ♖h3 + ♕ × h3 3 ♖a3 + his queen nevertheless succumbs to a two-fold attack.

We can derive the following rule from the above: The two-fold attack remains ineffective if one of the pieces under attack can dodge the attack and in its turn pose some dangerous threat. As illustrated above, this can either be the threat of a checkmate, of capturing a hostile piece, of queening, etc. The assailed piece can also extricate itself by giving check to the opponent's king. Let us return to Kling's study. I am sure you will have noticed that White's move 1 ♖a4! was actually a double attack, because in addition to threatening the queen White has also set up the threat of a checkmate. Try to fix firmly in your mind that the best way to defend yourself against a double attack is by countering it with a double attack of your own.

A. Kakovin, 1961
Conclusion of a study

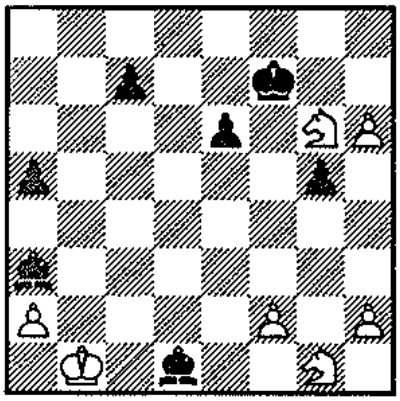


White to play and win

In this position White must protect himself against the threatened double attack 1 . . . ♔g3. He solves this problem by playing 1 ♗c7! This move is in preparation for a two-fold attack: 1 . . . ♔g3 2 ♘g6! This is the whole point of the exercise! White surrenders a piece temporarily only to regain it without delay after 2 . . . ♗ × g6 by discovery check 3 f5 + .

Although peculiar, the method of defence shown in the next magnificent study, in which a double attack is used to refute a double attack, is characteristic of such positions.

S. Kaminer, 1935



103

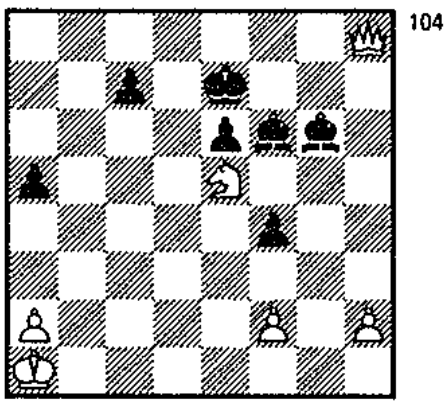
White to play and win

After 1 h7 ♗h5! White unexpectedly found himself in a precarious situation. If he decides to queen 2 h8(♕), Black plays 2 . . . ♗ × g6+ 3 ♔a1 ♗e7!, after which the deadly threat of a double attack crops up through 4 . . . ♗f6+. White is unable to block the diagonal, because 4 ♘f3 ♗f6+ 5 ♘e5+ is followed by 5 . . . ♔e7! with a bad position. How can White parry this threat? We know that the best method of defending oneself against the double attack is by mounting a double attack of one's own. But how can this be done? Finding a solution is anything but easy.

2 ♘f4!! . . .

White forces Black to remove his knight by attacking his bishop. For the time being it is unclear what this changes, because the threat of a double attack remains. Let us see what happens then:

2 . . . gf 3 h8(♕) ♗g6+ 4 ♔a1 ♗e7 5 ♘f3 ♗f6+ 6 ♘e5+ ♔e7



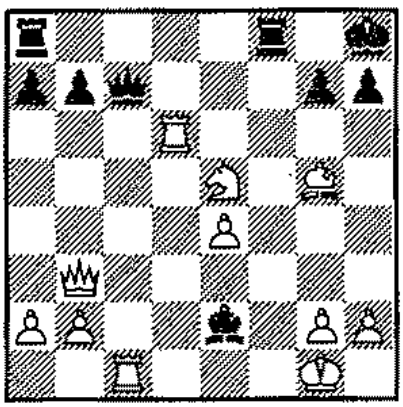
104

Now we realize that the knight was not sacrificed in vain, because in taking the knight, the pawn at g5 had to vacate the diagonal h4—d8. White elegantly makes use of this circumstance by playing 7 ♕h4!! By pinning the bishop he eliminates the possibility of a strike on e5 and threatens to capture the pawn at f4. 7 . . . ♗ × h4 is followed by a decisive double attack 8 ♘ × g6+ and 9 ♘ × h4, which gives White the victory.

In this case, White used a pin to repel a double attack, but it was a well-planned double attack that brought him victory.

Please bear in mind that the most surprising moves—moves that seem entirely out of the question at first sight—can occur in such tactically critical situations.

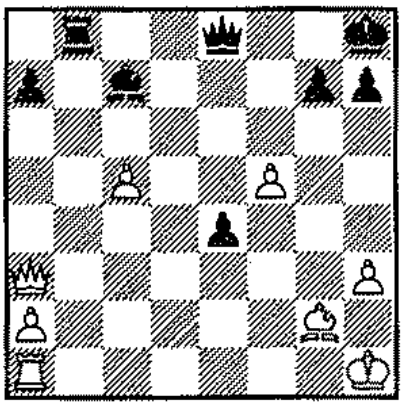
Alekhine—Verlinski
Odessa 1918


105

White to play

Black had just assaulted both of White's rooks by an effective manoeuvre with his queen. White cannot take the queen because of the threatened checkmate on f1. And White cannot extricate himself whatever he does: He can play neither 1 ♖cd1 because of 1 . . . ♕ × d6, nor 1 ♘c4 because of 1 . . . ♗ × c4, nor 1 ♖dd1 because of 1 . . . ♕ × e5. But he found a brilliant move which solved all his problems: 1 ♕d1!! thanks to which he can assert his superiority in material. If Black takes the queen on d1, White can take his queen on c7. But if he replies with 1 . . . ♕a5, then 2 ♕d5 is the most expedient move. In this case White was able to use the simplest method of defence against the double attack on two pieces, viz. by covering both of them in a single move. But this move was not easy to find.

Ed. Lasker—Marshall
New York 1924

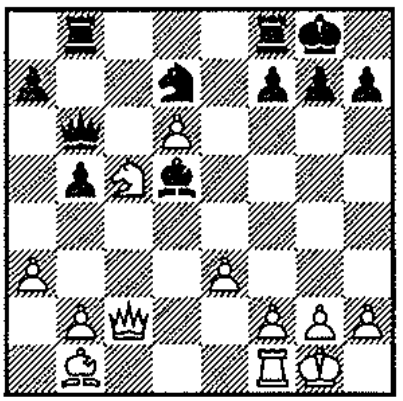

106

White to play

Black intends to mount the double attack 1 . . . ♕e5 attacking the rook and threatening checkmate on h2. If, for instance, White plays 1 ♖e1, Black's attack after 1 . . . ♕e5 2 ♔g1 ♖b2 decides the issue. White found the only defence possible in this predicament: He covers both targets with his queen: 1 ♕e3! ♕e5 2 ♕g1.
If Black plays 2 . . . ♕ × f5 then 3 ♖f1 ♕g6 4 ♖e1 ♖e8 5 ♕e3, with good prospects of a draw. After 2 . . . e3 3 ♖e1 e2 4 ♗f3 ♕ × f5 5 ♗g4 ♕d5 + 6 ♕g2 ♕ × c5 7 ♕ × e2 White would also have had good chances of defending himself successfully.

In some situations it is also possible to refute a double attack by moving one of the pieces attacked out of danger and posting it to cover the other piece or some other endangered target.

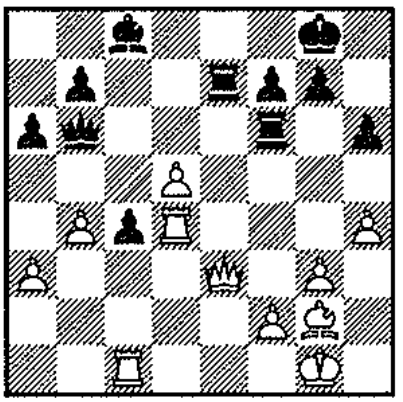
Reshevski—Euwe
The Hague 1948
Game variant


107

Black to play

A double attack has been launched. White is attacking the knight on d7 and threatening checkmate on h7. Despite the acute danger, Black has an adequate defence: 1 . . . ♘e4! In this manner White's queen is diverted to square e4. If the knight takes on the square e4, the threat is suspended for a moment and Black has time to reply 2 . . . ♖fc8. But to 2 ♕ × e4 Black answers 2 . . . ♘f6! attacking the queen and covering square h7 at the same time.
In view of a further double attack by 2 ♘d7!!, 1 . . . ♘f6? instead of 1 . . . ♘e4! would have been a mistake. Now 2 . . . ♘e4 is useless because of 3 ♘ × f6 + gf 4 ♕ × e4, and White wins.

Smyslov—Zita
Prague 1946


108

White to play

Black, who had just played ♖e7, pins all his hopes on threatening square f2. But White was able to prove that the resulting double attack held no dangers for him. This is how the game continued:

1 ♕ × e7! ♕ × d4 2 ♕d8 + ♔h7 3 ♕ × c8 . . .

White has calculated every move and is confident of success.

3 . . . ♖ × f2

The stage is set for a discovered check, but Black cannot avail himself of it.

4 ♕ × c4 . . .

By taking the pawn, White at the same time covers the rook. 4 ♕c5 would have been a much weaker move because of 4 . . . ♖ × g2 + ! 5 ♔ × g2 ♕d2 + and 6 . . . ♕ × c1.

4 . . . ♕d2 5 ♕c2 + !

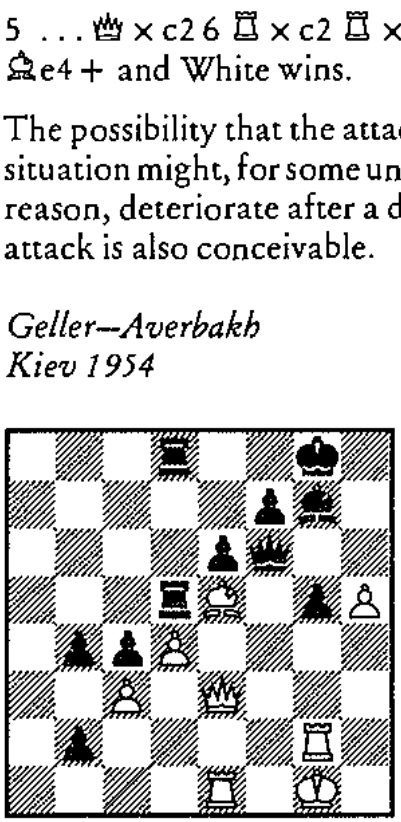
Destroys all illusions the opponent may have had. Through this ex-

change, which is also based on a double attack, White simplifies the position and asserts his superiority in material.

5 . . . ♕ × c2 6 ♖ × c2 ♖ × c2 7 ♘e4 + and White wins.

The possibility that the attacker's situation might, for some unforeseen reason, deteriorate after a double attack is also conceivable.

Geller–Averbakh
Kiev 1954



109

Black to play

In this position we see White's threat to mount a double attack, but Black decides to let him try it. The game then took the following course:

1 . . . ♖ × e5! 2 de ♕ × e5 3 ♕ × e5 ♘ × e5 4 ♖ × g5 + ♔h7 5 ♖g × e5

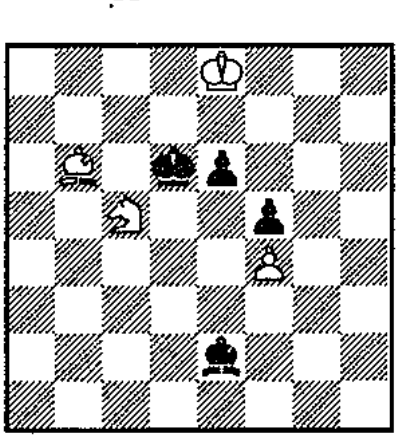
White has captured a rook through the double attack, but Black's pawns on the queen's wing are worth much more.

5 . . . bc 6 ♖b5 ♖d1!, and White resigned.

After 7 ♖ × d1 c2! the pawns queen in short order. You will note that 7 . . . c2 is also a double attack by which Black attacks the rook and threatens to queen at c1.

The dangerous passed pawns gave Black a decisive advantage after allowing White to make the double attack. Other factors can also be of considerable importance.

S. Isenegger, 1959

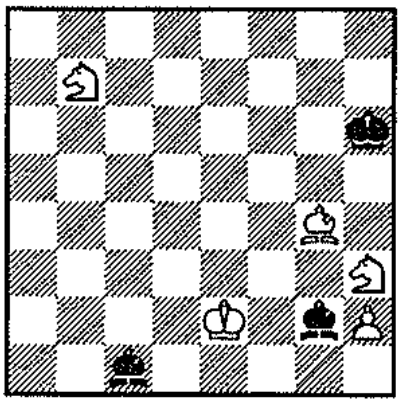


110

White to play and win

Black threatens to eliminate White's last pawn by 1 . . . e5. White's attempt to prevent this by 1 ♘d7 is countered by Black with 1 . . . ♘b5 and his double attack enables him to capture a knight.
White is not deterred by this and continues with 1 ♘d7! It becomes apparent after 1 . . . ♘b5 2 ♔d8 ♘ × d7 3 ♘c7 + ♔c6 4 ♘e5 that Black is in Zugzwang and is forced to surrender his bishop.
A similar, although somewhat more complex situation is shown in the next diagram.

J. Fritz, 1951



111

White to play

White's chances of winning do not seem very good in this situation: The knight at b7 hangs and Black threatens to play 1 . . . ♗ × h3 2 ♗ × h3 ♗f4 and to capture White's last pawn (this is a threat of the second order). The game takes the following course:

1 ♘d6 ♗ × h3 2 ♘f5+ . . .

The check must be given precisely at this point because the king cannot move to h5.

2 . . . ♔g5 3 ♗ × h3 ♗f4 4 ♘d4! . . .

White tries to save his pawn by threatening a double attack.

4 . . . ♗ × h2 5 ♘f3+ ♔f4!

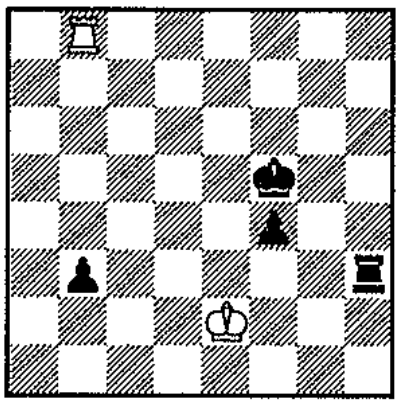
Black, too, pins all his hopes on the double attack 6 . . . ♔g3, which can be mounted as soon as Black's bishop is taken by the knight. But White has thought further ahead.

6 ♔f2!! . . .

The bishop suddenly finds itself in a hopeless situation. After 6 . . . ♗g3+ 7 ♔g2 Black has no satisfactory way of continuing the game.
Black could also have taken a different line and played 4 . . . ♔h4 before taking on h2. In this case 5 ♗f1! ♗ × h2 6 ♘f3+ ♔g3 7 ♔e3 would have followed, and Black would again have lost the bishop as a result of Zugzwang.

To conclude this chapter, let us consider an example in which the course of events is understandable without much comment.

Bernstein—Smyslov
Groningen 1946



112

Black to play

Black has a winning position. But in attempting to speed up the course of events he decided to play 1 . . . b2? 2 ♖ × b2! ♖h2+ relying on a double attack. Only after White's surprise move 3 ♔f3 did he concede a draw as a result of stalemate.

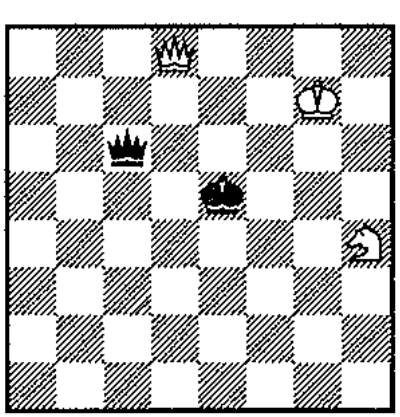
Forcing the double attack

We have already noted that the double attack is one of the most dangerous methods of attack. But we also know that one can anticipate it if one recognizes the threat early enough. The double attack is particularly dangerous if it occurs suddenly and is forced, leaving no time for counter-measures. In the present chapter we shall find out how and why such a situation occurs.

1. The attack

One can easily imagine a situation in which the king is attacked and forced to submit to a double attack. The situation shown in the next diagram is typical of such cases.

K. Geller, 1873



113

White to play and win

A series of skilfully executed manoeuvres enables White to force the king into a fork:

1 ♘g6+ ♔e4

Black has no other option, because 1 . . . ♔f5 loses immediately because of 2 ♘e7+, and after 1 . . . ♔e6 2 ♕f6+ White gives check with the knight on e7 or e5, depending on whether the king moves to d5 or d7.

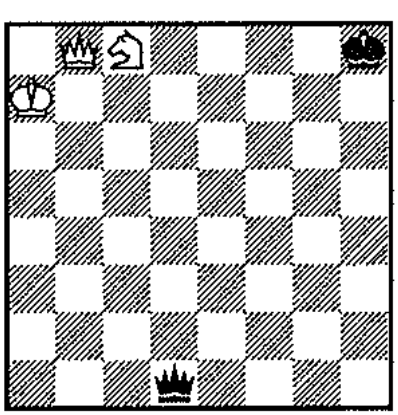
2 ♕h4+ ♔e3

Again the only possible reply, because any other move would result in a fork either by the knight or by the queen.

3 ♕e1+ ♔d4 4 ♕g1+, and wherever the king turns he cannot escape a double attack.

In the position shown in the next diagram the king covers a long distance before it succumbs to a double attack.

Z. Vecsey, 1935
Conclusion of a study



114

White to play and win

1 ♘e7+ ♔g7

1. Otherwise the king is checkmated in two moves.

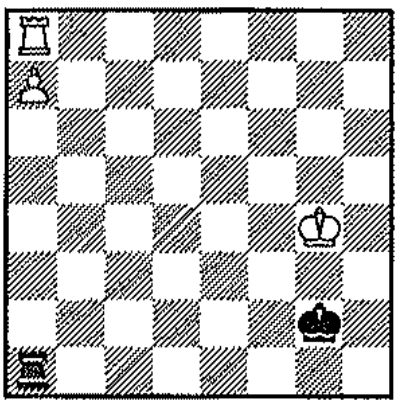
2 ♕g8+ ♔f6 3 ♘d5+ ♔e5 4 ♕g7+!...

Only the last move shows that even in the centre of the board the king has only a narrow path to move on if a double attack is to be avoided. But even this path leads to a precipice.

4 ... ♔d6 5 ♕e7+ ♔c6 6 ♕c7+ ♔b5 7 ♘c3+

The king can be driven off not only by direct attack but also by a threatened attack.

A. Troitzky, 1896



115

White to play and win

If White wants to win he must free the rook covering the pawn on a7. But how can this be done if Black's king keeps hiding behind his rival's back? And yet White retains the upper hand by driving Black's king towards a disastrous double attack by threatening check.

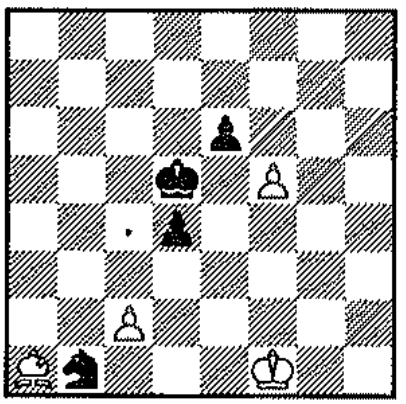
1 ♔f4 ♔f2 2 ♔e4 ♔e2 3 ♔d4 ♔d2 4 ♔c5 ♔c3

There is nothing better. If 4 ... ♖c1+ 5 ♔b4 ♖b1+ 6 ♔a3 ♖a1+, then 7 ♔b2 and there is no escape from 8 ♖d8+. But now we have arrived at a position which we are familiar with (cf. diag. 43) in which White wins by a discovered check.

5 ♖c8! ♖×a7 6 ♔b6+

The king can be driven on to a dangerous square not only by threatening to attack it. This can also be achieved with various other kinds of threat. In the study shown in the next diagram, for instance, the king runs into a fork only in the course of a conflict with a hostile pawn.

A. Troitzky, 1924



116

White to play and win

1 f6 ♔d6 2 ♗×d4 ♘d2+

If Black plays 2 ... ♔d7 in order to move up closer to the dangerous pawn, then White cuts off the knight by 3 ♗c5! ♔e8 4 ♗b4 and captures it then.

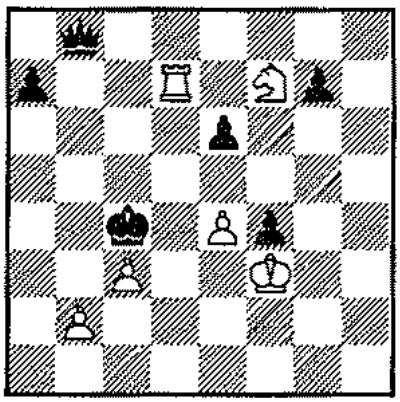
3 ♔e2 ♘e4 4 ♗e5+ ♔d7 5 f7 ♔e7 6 ♔e3...

We now realize that the knight has no suitable escape route, White's

decisive reply to 6 . . . ♘c5 being 7 ♕d6 + and to 6 . . . ♘g5 7 ♕f6 + .

Pressure on the king is often coupled with an attack on other men, for instance as shown in the next two diagrams.

A. Troitzky, 1914


117

White to play and win

In this position White must try to fork the king and the queen. The first move is not hard to find.

1 ♖b7! ♕g8!

The strongest possible response. The queen tries to put as much distance as possible between itself and the king.

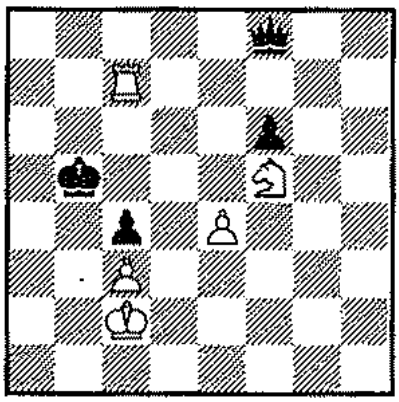
2 ♘e5 + ♔c5 3 ♖b8! . . .

If Black's queen had been on a8, this move would have settled matters on the spot.

3 . . . ♕h7 4 b4 + ♔d6 5 ♖h8! ♕ × h8 6 ♘f7 +, and White wins.

A similar combined attack on the king and queen also leads up to a double attack in the following study.

W. Bron, 1927


118

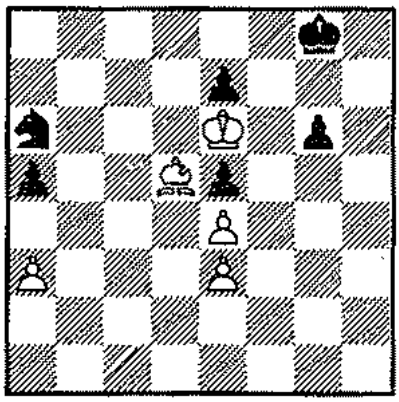
White to play and win

1 ♖c8! ♕a3 2 ♘d4 + ♔b6 3 ♖b8 + ♔c5 4 ♖b5 + ♔d6 5 ♖d5 + ♔e7

It looks like Black's king has managed to escape from the danger zone, but . . .

6 ♖a5! ♕ × a5 7 ♘c6 + or 6 . . . ♕d6 7 ♘f5 +, in both cases White captures the queen.

S. Kaminer, 1925


119

White to play and win

A combined attack by the king and the bishop results in a double attack on Black's knight. This is how the situation develops:

1 ♗c4 ♘c5+

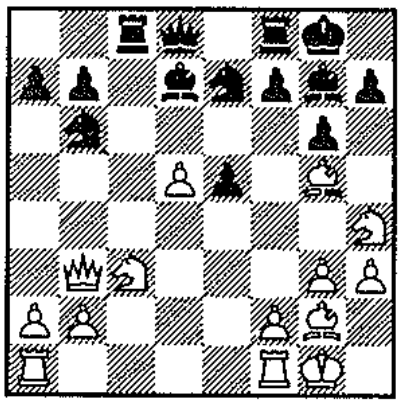
If the knight had moved to b8, White would have captured it after 2 ♔×e7+ ♔g7 3 ♔d6.

2 ♔d5 ♘a4 3 ♗b3 ♘c3+ 4 ♔c4 ♘b1 5 ♗a2 ♘×a3+ 6 ♔b3 ♘b5

Up till now the knight has been moving along a precisely predefined path thereby avoiding the double attack. But at last Black has run out of defensive resources and White wins by 7 ♔a4+.

The next diagram illustrates a double attack that materializes as a result of a counter-attack.

Podgayets—Vladimirov
Chelyabinsk 1975



120

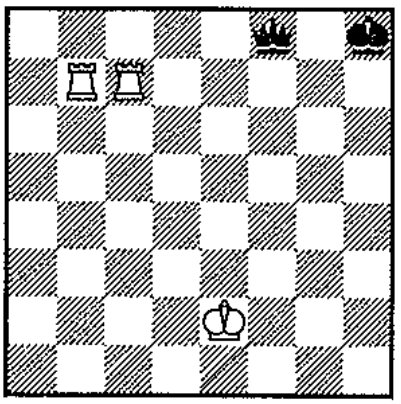
Black to play

Black thought there was still time to defend himself against the threat d6 by playing 1 . . . h6. But White nevertheless played 2 d6!, and after 2 . . . hg 3 de ♕×e7, the pawn on g6 was without cover, so that the double attack 4 ♘×g6 gave White a qualitative advantage.

2. Zugzwang

Zugzwang—i. e. the obligation to make a move—plays an important role in the end-game. Zugzwang can also be used for bringing about the double attack.

H. Rinck, 1916



121

White to play and win

White's objective is to force, by Zugzwang, the hostile queen to move away from its king on the 8th rank. White manages to do this by skilful rook manoeuvres.

1 ♖h7+!...

1 ♖f7 would be a mistake because of 1 . . . ♕d6!, as a result of which Black's queen would be out of danger.

1 . . . ♔g8 2 ♖he7 ♔h8 3 ♖bc7 ♔g8

This is the toughest defence. Weaker would be 3 . . . ♕g8 4 ♔f1! ♕f8+ 5 ♖f7 ♕g8 6 ♖a7, because after 6 . . . ♕e8 White would bring his threat to bear: 7 ♖h7+ ♔g8 8 ♖ag7+ ♔f8 9 ♖h8+.

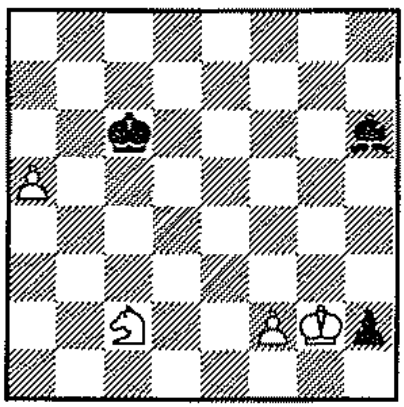
4 ♖ca7 ♔h8 5 ♖f7 ♕e8+

If 5 . . . ♕g8, then 6 ♔f1, and Black is in Zugzwang.

6 ♔f2 ♔g8 7 ♖g7+ ♔f8 8 ♖h7 ♔g8 9 ♖ag7+ ♔f8 10 ♖h8+, and White wins.

A classic example of a double attack is shown in the following well-known study.

R. Réti, 1922

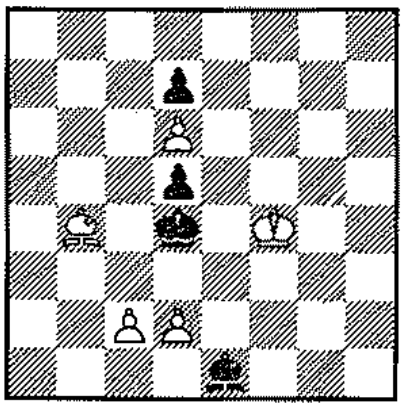


122

White to play and win

After 1 ♘d4+ ♔c5 2 ♔h1!! Black is in Zugzwang, because any move by the bishop results in its loss as a result of the fork.

L. Kubbel, 1928

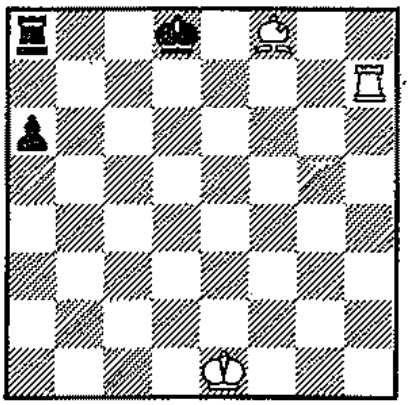


123

White to play and win

By 1 ♗a5, White deprives the opponent's king of its freedom of movement, for any move it makes is immediately punished by a double attack. Thus, only the bishop remains free to move: 1 . . . ♗h4 2 ♔g4 ♗e1 3 ♔h3! and after that Black is in Zugzwang. Now every move made by the king or the bishop results in a double attack.

L. Kubbel, 1909



124

White to play and win

Here, White manages to capture the rook by a double attack thanks to Zugzwang.

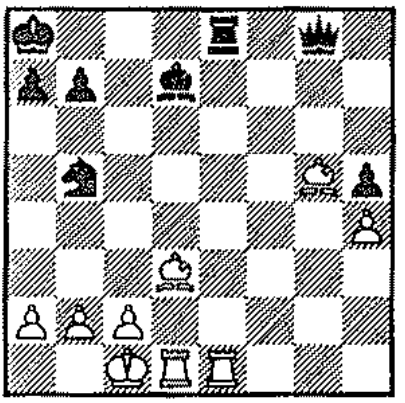
1 ♗c5 ♖c8

If Black plays 1 . . . ♖b8, then 2 ♖h8+ ♔c7 3 ♗d6+. Neither can the course of events be changed by 1 . . . ♔c8 2 ♗a7! a5 3 ♔d1 a4 4 ♔c1 a3 5 ♔b1 a2+ 6 ♔×a2, because after this Black is in Zugzwang.

2 ♗b6+ ♔e8 3 ♗c7! a5 4 ♔d1 a4 5 ♔c1 a3 6 ♔b1 a2+ 7 ♔a1! ♔f8 8 ♖h8+, and White wins the game.

3. *The exchange*

One can easily imagine that the double attack can also be forced by an exchange. Here is a very simple example.

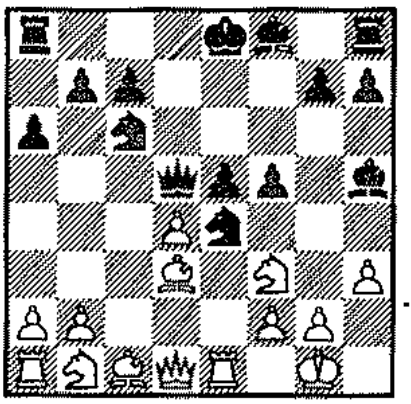


125

White to play

By a series of exchanges White clears the way for its rook to the eighth rank: 1 ♖×e8+ ♕×e8 (1 . . . ♗×e8 2 ♗h7!) 2 ♗×b5 ♗×b5 3 ♖d8+, and the double attack has become reality.

Berger—Schmid



126

White to play

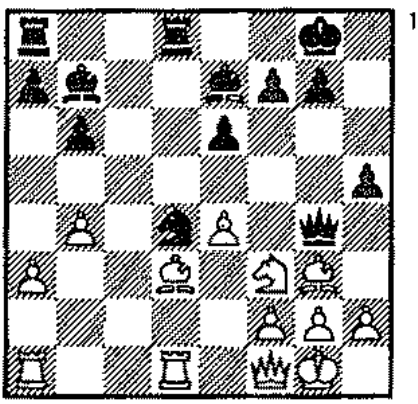
This example is taken from Lasker's "Manual of Chess". White succeeds in converting Black's insecure position to his advantage through a series of exchanges and then in launching a double attack.

1 g4! ♗g6 2 gf ♗×f5 3 ♗×e4 ♗×e4 4 ♘c3 ♗×f3 5 ♘×d5 ♗×d1 6 ♘×c7+ . . .

The upshot of the game, which has been forced by an exchange, is that White achieves material superiority.

6 . . . ♔f7 7 ♘×a8 ♗f3 8 de and White wins.

Kan—Löwenfisch
Tbilisi 1937



127

White to play

The uncovered Black bishops prompted White to work up a double attack on them by means of an exchange.

1 ♘×d4! ♖×d4 2 ♗e2! ♖×d1 3 ♕×d1 . . .

These forced exchanges enabled White's queen to move to line d, from where it can penetrate to d7 and attack the two bishops.

3 . . . ♕g5

Black wants to protect one of the bishops with the queen. Bad was 3 . . . ♕ × e4 because of the "fork" 4 ♘f3.

4 h4! ♕f6 5 e5! . . .

Forces the queen to abandon the bishop.

5 . . . ♕g6 6 ♕d7 ♘ × g2 7 ♔ × g2 ♘ × h4 8 ♕d3! ♕ × d3 9 ♘ × d3, and White wins.

We have seen how the double attack was forced through sacrifices. The next chapter is devoted to the sacrifice as a means of forcing the double attack.

The sacrifice

Sacrifices are, of course, an effective means of forcing the double attack. If for no other reason, they are effective because as a rule they come as a surprise to the opponent. Their unexpectedness and suddenness is due to the fact that we tend to be too conscious of the relative values of the pieces in normal situations.

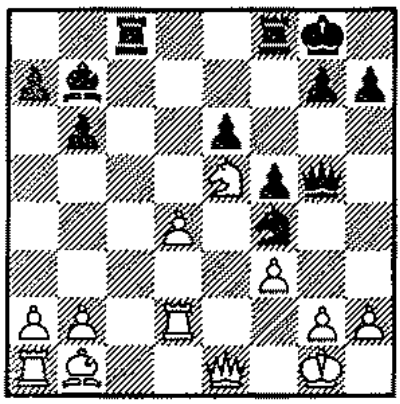
At a very early stage of learning the fundamentals of the chess game we learn that the queen is much more valuable than the rook, that the rook is stronger than the knight or bishop, which in turn are considerably superior to pawns in value. These truths have become second nature to us. And yet we know that they are not immutable, that they vary considerably depending on the position, but this is often neglected in practice.

Particularly in tactically critical positions involving attacks and threats these relative values are only of limited validity. Very often the strength of a particular man is measured by the role it plays in a planned tactical operation. If in order to checkmate your opponent's king it proves necessary to demolish its defensive system, then the material sacrificed for this purpose is well spent, because one is repaid a hundredfold. The same applies to the double attack. If a double attack promises to bring a material advantage then it is worth sacrificing something in order to ensure success. The whole trick consists in first sacrificing something and then getting something in return. Such sacrifices always involve a certain amount of risk, because if the opponent thinks of a way to frustrate the plan, the sacrifice is made for nothing. This means that such sacrificial ploys should be considered thoroughly and often in breadth and depth before it is decided to resort to them.

A sacrifice that forces or helps bring about a double attack can bring about widely different results. It can steer an opponent's piece to a certain square on which it can be subjected to a double attack immediately or later on.

The following examples from games played in top-level competition are characteristic.

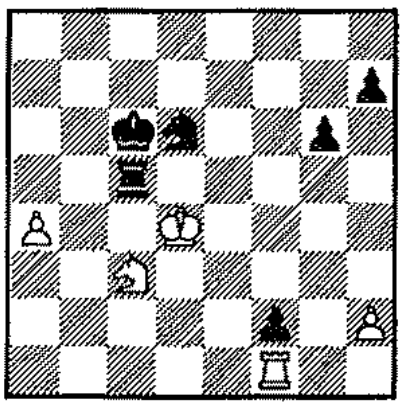
Averbakh—Hörberg
Stockholm 1954


128

Black to play

The awkward position of White's queen, rook and bishop prompts Black to sacrifice a rook in order to launch a double attack: 1 . . . ♖c1! Black lures the queen to square c1 in order to capture it immediately after 2 ♕ × c1 by 2 . . . ♘ × e2 + 3 ♖ × e2 ♕ × c1 +.
The rest is easy: 4 ♔f2 ♗a6 5 ♗d3 ♕ × a1 6 ♗ × a6 ♕d1. White gave up.

Pirc—R. Byrne
Helsinki 1952


129

Black to play

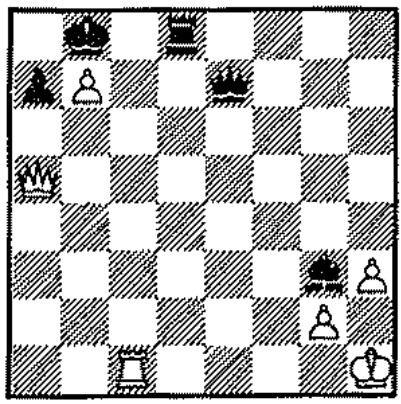
In this situation, too, the deployment of White's pieces prompts Black to sacrifice the exchange in order to mount a double attack.

1 . . . ♘f5 + 2 ♔d3 ♖ × c3 + ! 3 ♔ × c3 ♘e3 4 ♖ × f2 ♘d1 + 5 ♔d4 ♘ × f2

The difficulty of this tactical operation consisted in making a correct assessment of the end-game. After that Black had no difficulty in winning the game. Such a combination of sacrifices and double attacks is a standard procedure which one should be thoroughly familiar with.

Here is a classic example of a sacrifice by means of which pieces are mobilized in a double attack.

Em. Lasker

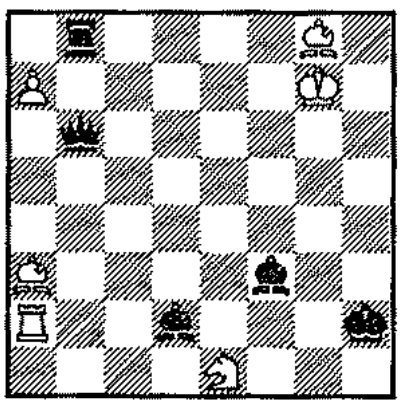

130

White to play and win

To lure Black's rook to c8, White first sacrifices his rook by 1 ♖c8 + ! ♖ × c8, after which he also gives away his queen to recover all the lost material and more in a single move through a double attack: 3 bc(♘) + !!

A series of sacrifices designed to draw the queen into a fork is demonstrated in the following old position.

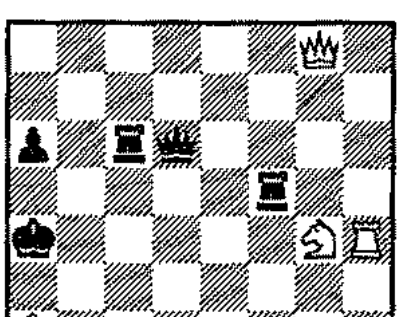
B. Horwitz, 1881


131

White to play and win

1 ab(♕) + ♕ × b8 2 ♗d6 + ♕ × d6 3 ♖ × d2 + ♕ × d2 4 ♘ × f3 + and 5 ♘ × d2 with victory.

E. Pogosyants, 1959


132

White to play and win

Here the sacrifice precipitates two double attacks.

1 ♘e5 + ♔a5 2 ♕d8 + ♔b5

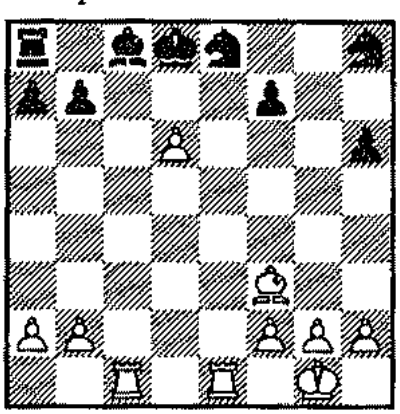
Black rejects the first sacrifice of the queen because this would have been followed by 3 ♘ × c6 + and 4 ♘ × d8 with victory.

3 ♗c4 + ! ♖ × c4 4 ♕a5 + !! ♔ × a5

For all that White still managed to force Black to accept the sacrifice. This time he is defeated as a result of a slaughter brought about by a double attack.

5 ♘ × c4 + ♔b4 6 ♘ × d6 + and 7 ♘ × f5.

Kiković—Forintos
Budapest 1957


133

White to play

White realizes the relevant sacrifices as follows:

1 ♖ × c8 + ! . . .

In this manner the rook is lured to square c8.

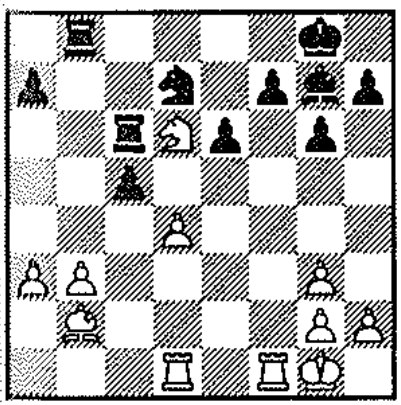
1 . . . ♖ × c8 2 d7 . . .

This sacrifice steers the king to d7.

2 . . . ♔ × d7 3 ♗g4 +

White recovers the material he has just sacrificed with interest and compound interest.

Fliskases—Kan
Game variant



134

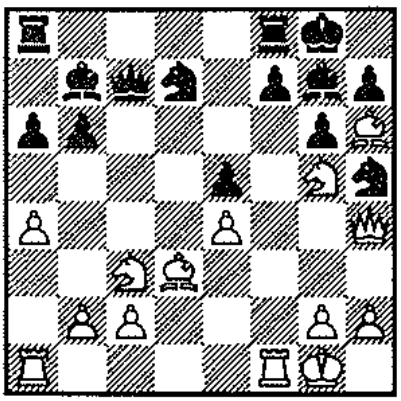
White to play

In this case, too, White succeeds in involving two of Black's pieces in a double attack.

1 ♖ × f7! ♖ × d6 2 ♖ × g7 + ! ♔ × g7 3 dc + and 4 ♖ × d6.

A sacrifice designed to eliminate the defence is frequently resorted to before a double attack. Here is a typical case.

Kupper—Olafsson
Zurich 1959

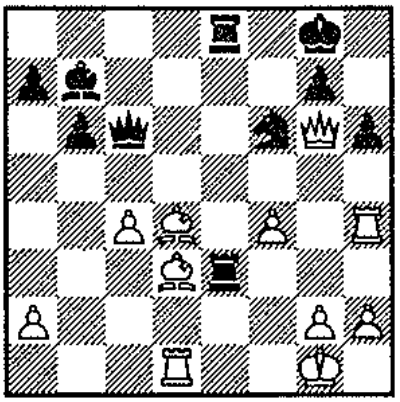


135

White to play

After 1 ♗ × g7 ♔ × g7 White took advantage of the position of Black's king and queen by 2 ♖ × f7 + ! By eliminating the pawn at f7 White, in response to 2 . . . ♖ × f7, is able to continue with 3 ♘e6 + and 4 ♘ × c7. However, if Black had rejected the sacrifice by playing 2 . . . ♔g8, events would have taken the following course:
3 ♖g7 + ! ♔h8 4 ♖ × h7 + ♔g8 5 ♖g7 + ♔h8 6 ♖ × g6 by winning.

Tolush—Antoshin
Leningrad 1956



136

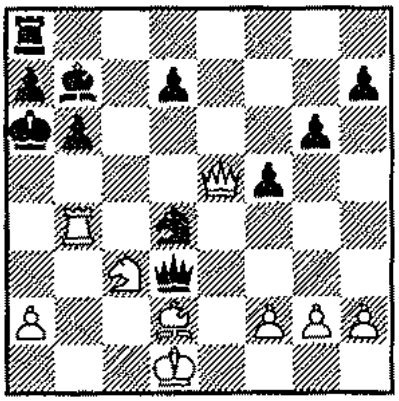
Black to play

Black's pieces appear to be hovering threateningly over Black's king. But the ominous confrontation of the two queens enabled Black to strike back with a sacrifice followed by a double attack.

1 . . . ♖ × d3!

Much to his distress, White has to accept this sacrifice with his rook because his queen is busy covering the pawn at g2. But now the queen is without protection. After 2 ♖ × d3 ♖e1 + 3 ♔f2 ♘e4 + 4 ♔ × e1 ♕ × g6 Black captured the queen and soon thereafter won the game.

Ljubénski—Stepaniec
Poland 1955


137

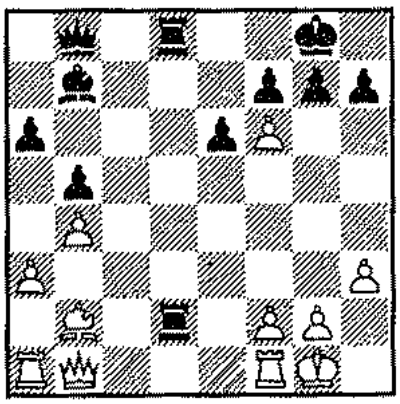
Black to play

The situation is very tense. White has just staged a double attack and Black is threatened with mate by ♖a4 and the knight at d4 hangs. Drastic measures are called for. Black could, of course, move the knight back to c6 in order to ward off the check with the rook by ♘a5. But he found a better way out. If he gives check on c2 with his queen, Black cannot create a knight fork on f3 because the pawn on g2 controls this square. But perhaps the pawn can be eliminated. As soon as you have studied this position you will have no difficulty finding the effective sacrifice that ends the game immediately:

1 . . . ♗f3 + !

Due to the mate in one move by the knight or the queen, the king cannot retreat, but if White plays 2 gf, Black decides the issue by 2 . . . ♕c2 +, followed by 3 . . . ♘ × f3 + forking White's king and queen.

Rabinovitch—Chekhover
Leningrad 1933
Game variant

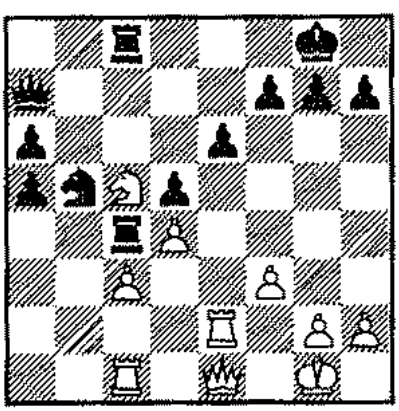

138

Black to play

The pawn on f2 is White's sole protection against the double attack by the bishop and the rook on square g2. How can it be eliminated? With the aid of a sacrifice: 1 . . . ♕g3! It has to be accepted by 2 fg, but this is followed by 2 . . . ♖ × g2 + 3 ♔h1 ♖dd2, and there is no escape from a mate.

A sacrifice might also be resorted to for opening a file or rank in order to stage a double attack.

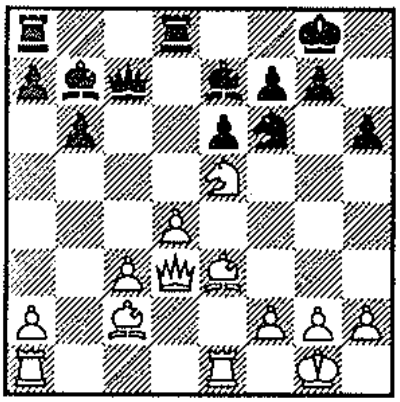
Bogolyubov—Capablanca
New York 1924


139

Black to play

A classic model. Black first sacrifices his knight by 1 . . . ♘ × d4 2 cd only to recover it by 2 . . . ♖8 × c5. It becomes clear that 3 dc is worthless due to the double attack 3 . . . ♕ × c5 + by which the rook at c1 is captured.

Alster—Betak
Prague 1956

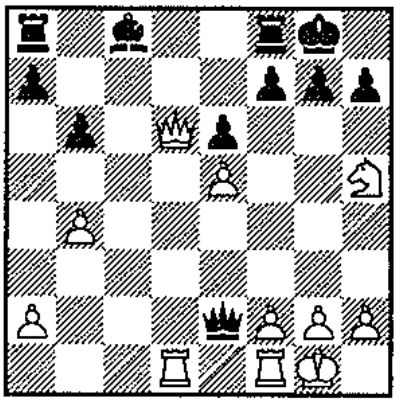


140

White to play

White sacrificed a bishop by 1 ♗ × h6 in order to dislodge the defensive system of Black's king. After 1 . . . gh 2 ♕g3 +, White's queen moved speedily to the diagonal h2—b8, which is dangerous for the rival queen, making it possible to answer any move by the king with 3 ♘g6 + and 4 ♕ × c7.

Löwenfisch—Ryumin
Moscow 1936



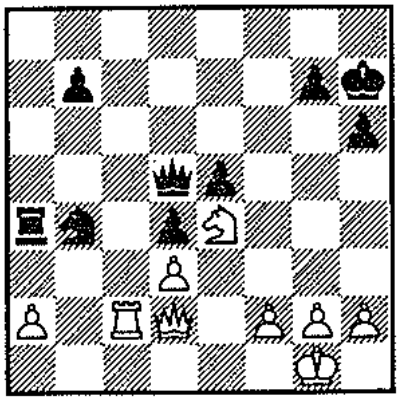
141

White to play

White played the knight back to g3 despite the fact that he had a splendid opportunity to engineer a double attack in the form of two threats of the second order by making a sacrifice. The correct continuation, which would have immediately sealed Black's fate, was 1 ♘f6 + ! gf 2 ef. White has dislocated the defensive position of his opponent's king and gained a threatening pawn on f6 by means of the sacrifice. As a result two threats have been created with one stroke, i. e. 3 ♕g3 + followed by 4 ♕g7 mate and 3 ♕ × f8 + ! ♔ × f8 4 ♖d8 mate. There is no defence against them.

The next example also illustrates the destruction of the opposing king's fortifications and the opening of files for a subsequent double attack as a means of ending a game victoriously.

W. Richter—Casper
Benshausen 1975


142

White to play

Black had just moved his knight to b4 and attacked the pawn on a2. He was expecting White to reply 1 ♖c7, which could have been followed by 1 . . . ♕ × a2 2 ♘f6 + ♔g6. But events took an entirely different course:

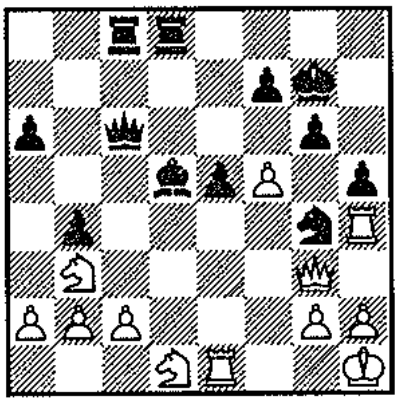
1 ♘f6 + ! gf

The knight had to be taken, but this laid bare the king's position.

2 ♖c7 + ♔g6 3 ♕d1 !

This double attack—White is attacking the rook and threatening mate on g4—became possible thanks to the sacrificed knight.

Stolyar—Averbakh
Leningrad 1938


143

Black to play

The sacrifice shown in this example was made for the three-fold purpose of opening a file, pinning and smashing the defence. Its ultimate purpose is the same, i. e. to launch a double attack.

1 . . . ♗ × g2 + !

By sacrificing the bishop, Black opens a file for the rook on d8. At the same time White's queen is pinned when it takes the bishop and thus becomes unable to defend square f2 against a check by the knight.

2 ♕ × g2 ♖ × d1 !

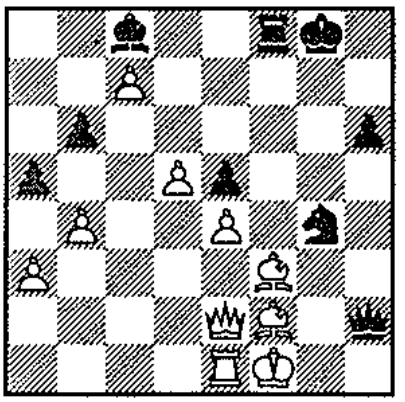
This has resulted in a mutual double attack. White cannot play 3 ♕ × c6 because of 3 . . . ♖ × e1 +.

3 ♖ × d1 ♘f2 + 4 ♔g1 ♕ × g2 + 5 ♔ × g2 ♘ × d1 6 ♖ × b4 ♖ × c2 + 7 ♔g1 ♖ × b2 and Black won the game.

Decoy attack

You are probably familiar with the technique of decoy in which a piece (or a pawn) defending a certain chessman or square is distracted from its defensive task. This technique is also used for staging double attacks. Let us consider an elementary example.

Chekhover—Sokolski



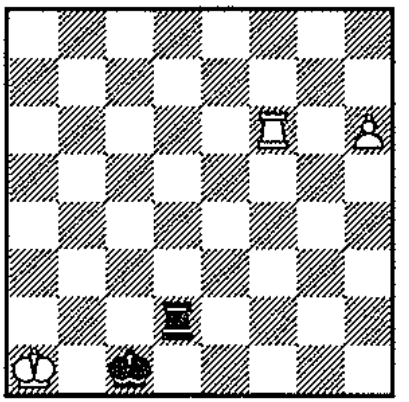
144

Black to play

White defends himself against the threatened mate on f2 with the queen from e2. If Black attacks the queen by 1 . . . ♕a6, he eliminates the cover by a pin and forces immediate capitulation. In this case the double attack consisted of an attack on the queen and the mating threat on f2. The decisive factor was that the attack itself was two-fold, because as a result of it the queen is pinned. Otherwise it could have moved away from square e2 without abandoning the point f2. Consequently in this case, too, the inevitability of the events that took place was achieved with the aid of a double attack.

A similar course of events is shown in the next study.

A. Troitzky, 1924



145

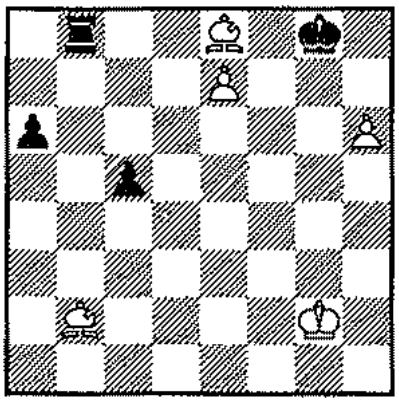
White to play and win

There are two ways in which Black can defend himself against White's queening after 1 h7, but White wins in either case by distracting the hostile rook thereby preventing it from fulfilling his duties. In both cases the distraction is effected by a double attack:

(a) 1 . . . ♖h2 2 ♖f1 + ♔d2 3 ♖f2 + ♖ × f2 4 h8(♕)
(b) 1 . . . ♖d8 2 ♖c6 + ♔d2 3 ♖d6 + ♖ × d6 4 h8(♕).

The tactical diversionary manoeuvre shown in the next diagram is somewhat more complicated.

L. Salkind, 1915



146

White to play and win

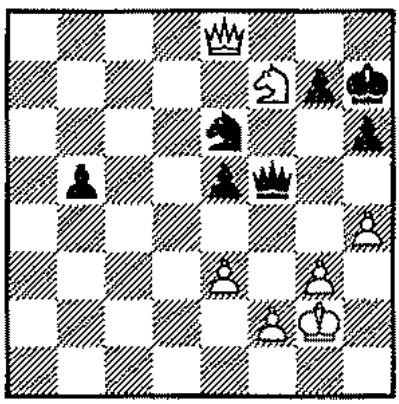
Both White bishops are under attack, and Black threatens to take the bishop on b2, giving check, and then to return to the original position to prevent the pawn from queening if White's bishop on e8 moves anywhere. For this reason White first plays 1 h7 + ! thereby drawing Black's king away from the pawn on e7 and forcing it to move to a white square.

1 . . . ♔ × h7 2 ♗a4 ♖ × b2 + 3 ♗c2 + ! . . .

This brilliant check brings about a double attack. White threatens to queen and attacks the hostile king. The bishop has to be taken, but after 3 . . . ♖ × c2 + 4 ♔f3 it is clear that the king cannot return to the 8th rank because its own pawn on c5 is in the way. Black soon runs out of checks:

4 . . . ♖c3 + 5 ♔f4 ♖c4 + 6 ♔f5.

Chekhover—Kasparyan
Yerevan 1936

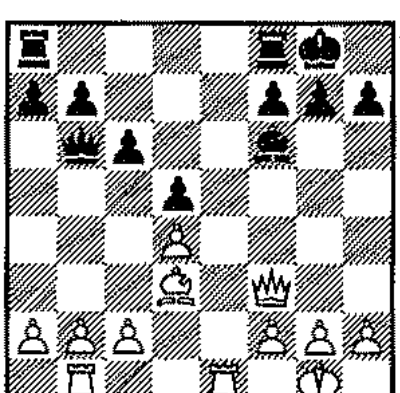


147

White to play

White's queen attacks the knight, which is covered by Black's queen. By playing 1 ♕h8 + White can drive Black's king from his hideout, but he does not achieve anything substantial. But White can also launch a double attack by playing 1 h5. He is still attacking the knight and threatening to checkmate the king by 2 ♕h8. Black's queen cannot cover the knight and parry the threat of a check. After 1 . . . ♕ × h5 2 ♕ × e6 White wins.

An analogous case of diversion by a double attack is shown in the next example given by G. Lisitsin.



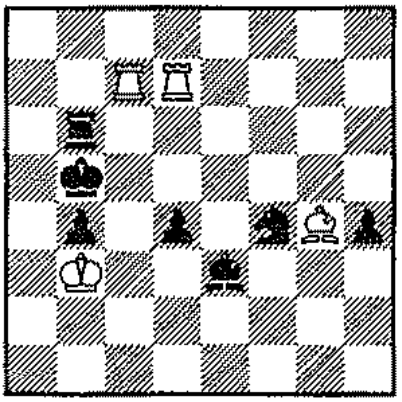
148

White to play

By playing 1 ♕f5 White threatens mate on h7 and keeps the sights trained on the bishop on f6 at the same time. To protect himself against mate, Black has to reply with 1 . . . g6, but this deprives the bishop of cover and results in a loss. In this case a mate threat diverts the pawn.

One frequently finds diversion by double attack being used in practical chess. Here are a few examples.

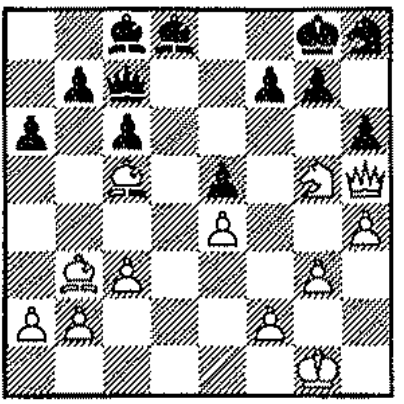
Bogolyubov—Sultan Khan
Prague 1931


149

White to play

The knight on f4 saves Black from mate in three (1 ♗e2+ ♔a5 2 ♖a7+ ♖a6 3 ♖ × a6 mate). That is why White brings about a double attack by the diversionary move 1 ♖d5+! By attacking the king he forces Black to capitulate immediately, because to 1 . . . ♔a6 White replies with the decisive 2 ♗c8+.

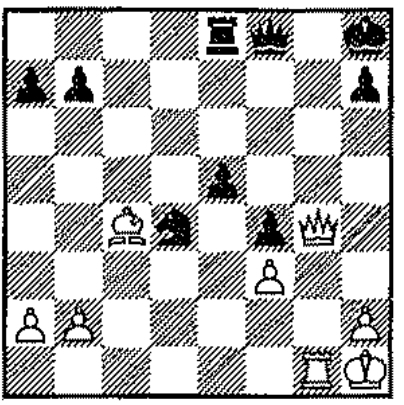
Smyslov—Lyublinski
Moscow 1947


150

White to play

Here, White first sacrifices a knight by 1 ♘ × f7! ♘ × f7 in order to mount a diversionary attack by 2 ♗b6!. If the bishop is taken by 2 . . . ♕ × b6, then the game is decided by 3 ♕ × f7+ ♔h7 4 h5. That is why Black's reply is 2 . . . ♕d7. What happened then was: 3 ♗ × d8 ♔h7 4 ♗ × f7 ♕ × d8 5 ♗g6+, and Black resigned.

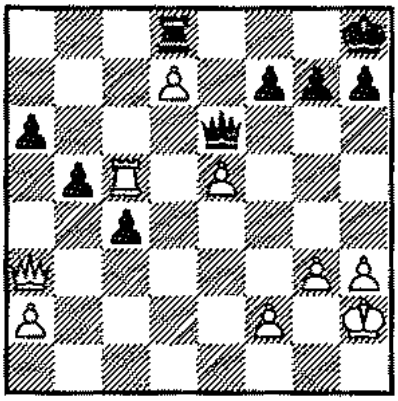
Makogonov—Mikenas
Tbilisi 1941


151

White to play

In reply to 1 ♕d7, Black played 1 . . . ♘ × f3 hoping that the threatened mate by 2 ♖g8 + ? ♕ × g8 3 ♗ × g8 ♖ × g8 would force White to return the queen immediately. But White made a diversionary thrust 2 ♖g7!. Black may not touch White's rook because the rook e8 is under attack. Thanks to the threat 3 ♖ × h7 + Black is forced to play 2 . . . ♘g5, after which White captures a piece.

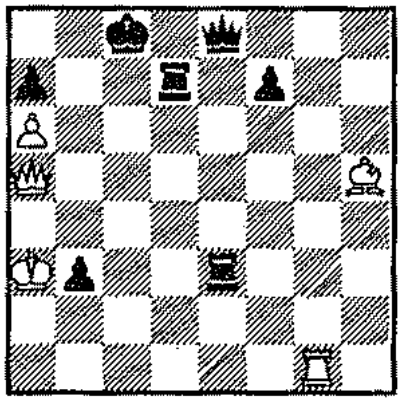
Alekhine—Nestor
Trinidad 1939


152

White to play

White carried out an original operation on the theme of diversion: 1 ♖c8!. By attacking Black's rook, he threatens to give mate by 2 ♕f8 + thereby forcing Black to play 1 . . . ♖ × c8. But this is followed by an elegant diversionary thrust 2 ♕e7!!. A double attack has thus materialized: firstly White threatens a swift mate by 3 d8(♕) + and, secondly 3 ♕ × e6 followed by 4 dc(♕) mate. Black capitulated because he was unable to parry both threats.

The next position comes from a game of the grandmaster Duras.


153

White to play

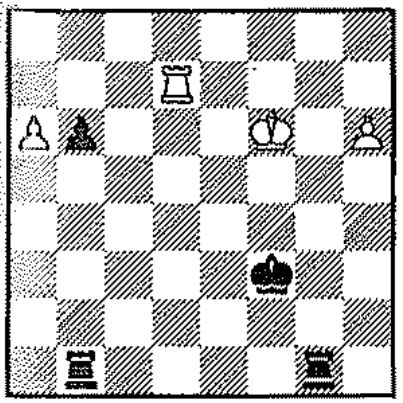
After 1 ♖c1 + ♔b8 2 ♕b4 + ♔a8, White gave mate in three by taking advantage of the unfortunate placing of Black's king (3 ♗f3 + ! ♖ × f3 4 ♕e4 + ! ♕ × e4 5 ♖c8). Please note the peculiar features of these two diversionary sacrifices. In the first case, by attacking the king, White forces the rook to leave the e-file and to leave the square e4 uncovered. In other words 3 ♗f3 + is an attack with a threatened check by the queen on e4, which in itself is a two-fold attack. After removing the bishop, White realizes the threat of this two-fold attack in order to divert Black's queen from covering the square c8.

The two-fold double attack

In the course of a game a situation can arise in which one player unleashes a double attack, but his opponent is able to defend himself against it successfully. But the conflict is by no means over. A critical

situation ensues in which a two-fold double attack may prove decisive. This development in its simplest form is illustrated in the following study

H. Rinck


154

White to play and win

First of all White moves a pawn to the 7th rank thereby threatening to queen:

1 h7! (not, of course, 1 a7? ♖g8!, and Black saves himself) 1 . . . ♖h1 2 a7 ♖a1

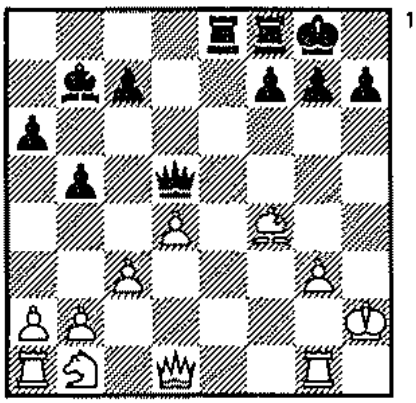
For the time being Black is able to ward off the two threats, each pawn being attacked by a Black rook. But White frustrates Black's plans with a single move.

3 ♖d1!

By attacking both rooks simultaneously, White severs their contacts with the pawns. Black has no defence left: one of the pawns queens inexorably.

And here is a middle game position in which the same two-fold double attack decides matters.

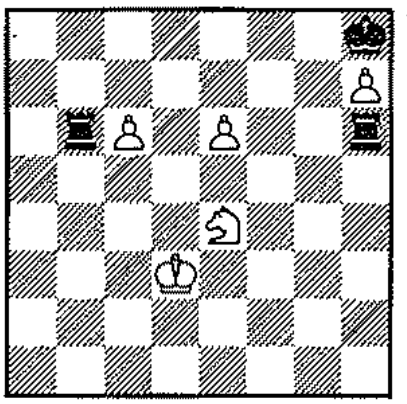
Belenki—Pirogov
Moscow 1958


155

Black to play

In this position the rook on g1 protects White's king against mate on g2 and the queen protects it from mate on h5. A single move, which brings about a double attack, is enough to end the game immediately: 1 . . . ♖e1!

F. Sackman, 1910
A. Chéron, 1965


156

Draw

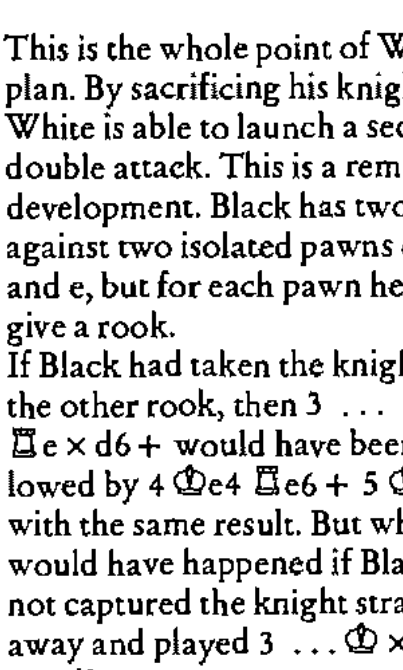
After 1 c7 ♖c6 2 e7 ♖he6 we have a familiar situation: White's queening threats are parried by Black's rooks. The first impression is that

White might as well throw in the towel. But White has a surprise up his sleeve:

3 ♘d6!! . . .

Viewed superficially, this move is incomprehensible: White, who hardly has anything, gives away even that.

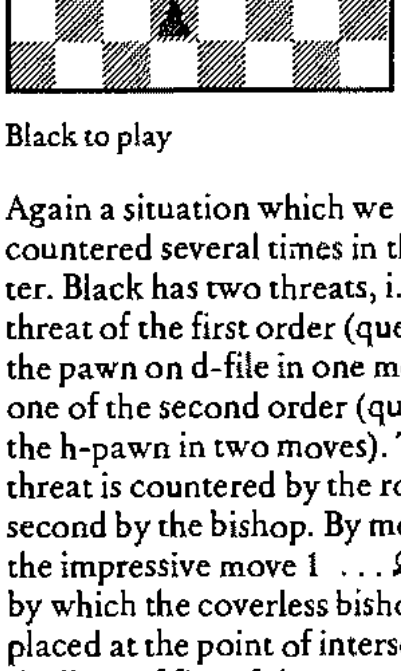
3 . . . ♖c × d6 + 4 ♔c4 ♖c6 + 5 ♔d5!!



157

This is the whole point of White's plan. By sacrificing his knight, White is able to launch a second double attack. This is a remarkable development. Black has two rooks against two isolated pawns on files c and e, but for each pawn he has to give a rook.
If Black had taken the knight with the other rook, then 3 . . . ♖e × d6 + would have been followed by 4 ♔e4 ♖e6 + 5 ♔d5 with the same result. But what would have happened if Black had not captured the knight straight away and played 3 . . . ♔ × h7 instead?
Then the only line of play leading to a draw is 4 ♔d4! ♖c × d6 + 5 ♔c5 ♖c6 + 6 ♔d5 ♔g7 7 e8(♕)! (if 7 c8(♕)? then 7 . . . ♖ × c8 8 ♔ × e6 ♖e8! 9 ♔d7 ♔f7, and Black wins) 7 . . . ♖cd6 + 8 ♔c5 ♖ × e8 9 ♔ × d6.

Nenarokov—Grigoryev
Moscow 1923

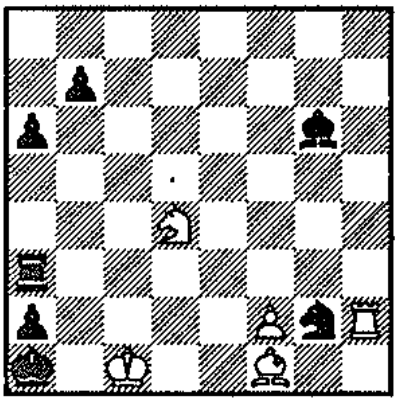


158

Black to play

Again a situation which we have encountered several times in this chapter. Black has two threats, i. e. a threat of the first order (queening the pawn on d-file in one move) and one of the second order (queening the h-pawn in two moves). The first threat is countered by the rook, the second by the bishop. By means of the impressive move 1 . . . ♗d6!!, by which the coverless bishop is placed at the point of intersection of the lines of fire of the opponent's rook and bishop, Black destroys their co-ordination and wins the game. Strictly speaking 1 . . . ♗d6 is actually a three-fold attack in which Black attacks the bishop on c7 and threatens to queen on the d-file and to play h3—h2.

K. Behting


159

White to play and win

In this position the knight on d4 is making two mating threats, i. e. on c2 and b3, but for the time being the bishop and the rook are able to parry them. How can White disrupt the co-ordination of Black's pieces and plan a new double attack? A diversionary sacrifice is the answer:

1 ♖h3! ♖ × h3 2 f3 . . .

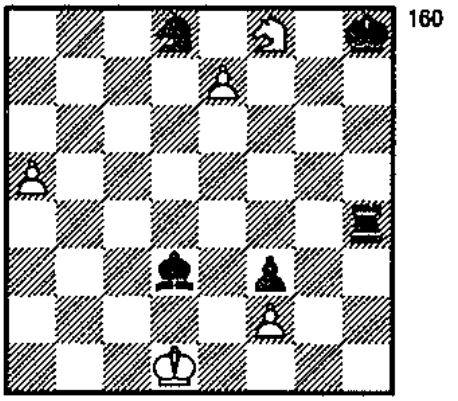
Nothing is to be gained yet by 2 ♗d3 because of 2 . . . ♖h1 +, that is why the rook has first to be lured to the f-file.

2 . . . ♖ × f3 3 ♗d3!! . . .

And here is that blow again which prevents co-ordinated action of Black's pieces and which immediately decides the issue, because 3 . . . ♕ × d3 is followed by 4 ♘b3 mate, and 3 . . . ♖ × d3 by 4 ♘c2 mate.

It is worth mentioning that in the case of such a two-fold defence not only a bishop, but any other chessman, save the king of course, can be placed at the point of intersection of the hostile pieces.

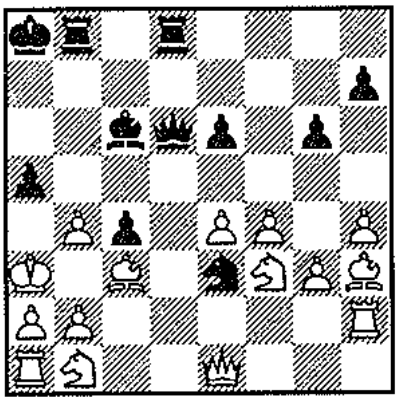
A. Troitzky, 1926
Conclusion of a study


160

Black to play

White has unleashed a double attack—threat of 1 e8(♕) as well as 1 ed(♕)—but Black finds an ingenious move to counter it by playing 1 . . . ♖d4!. As you can see, Black uses the most promising line of play by refuting White's double attack with a double attack of his owm, 2 ed(♕) being frustrated by the rook and 2 e8(♕) is foiled by the discovered check 2 . . . ♗b5 +. White's king dodges the threatened discovered check by moving to 2 ♔c1, but Black nevertheless plays 2 . . . ♗b5. This is followed by the last double attack by 3 ♘d7!. The two queening threats become acute again and Black is unable to ward them off.

Koskinen—Kasanen
Helsinki 1967

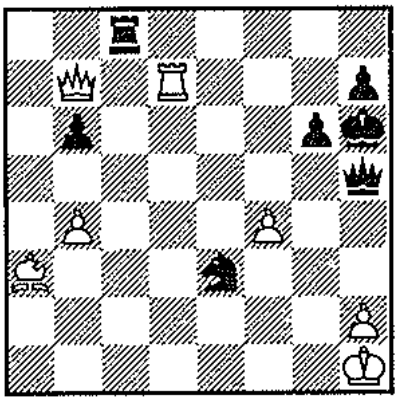

161

Black to play

It is almost inconceivable that such a confused position occurred in an actual game. White's king is in a precarious situation, although for the time being it is protected by its pieces from direct threats, the rook on h2 preventing a mate by the knight on c2, whilst the bishop and the queen prevent a strike against b4. But by a manoeuvre already familiar to us, Black manages to disrupt the co-ordination of the enemy pieces: 1 . . . ♕ × b4 + !! 2 ♔ × b4 ♖ d2!!, after which White is confronted by the insoluble problem of parrying the two threatened mates on b4 and c2. If he plays 3 ♖ × d2 he is given mate by 3 . . . ab, and if he tries 3 ♕ × d2 his pieces get in each other's way. By playing 3 . . . ♘ c2 + Black diverts the queen from covering square b4 and forces a mate anyway.

The justifiable question arises whether there is any defence against the two-fold double attack. It turns out that in special cases even the two-fold double attack is not fatal, but only if the defending player has a new strong threat. Just such a situation is shown in the following example.

Dürsch—Tarrasch
Nuremberg 1908
Game variant


162

Black to play

Whose position is preferable? It is not easy to answer this question off the cuff. On the one hand, White has just mounted a double attack—Black's pawn on h7 and rook c8 are hanging—on the other hand Black's queen along with the knight are threatening mate on f3 and d1, of which the first is parried by White's queen and the second by the rook. Black found an instructive possibility of refuting White's threats and launching a two-fold counter-offensive of his own.

1 . . . ♖ c7!

This creates a critical situation for White. No piece may take the rook because of mate, at the same time White's queen is attacked, and if it

sidesteps, White loses his rook on d7. But White rises to the occasion.

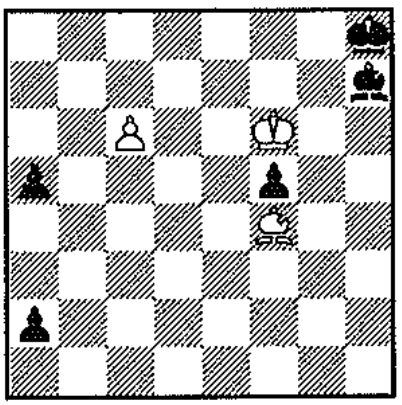
2 b5!! . . .

Notice how each move radically affects the prospects of both players, posing difficult problems for each to solve. At the moment 3 ♘f8 threatens mate, for which reason Black may not take any of the pieces being attacked. In this complicated situation Black found nothing better than 2 . . . ♕d1 + 3 ♖ × d1 ♖ × b7, after which the chances of winning were about equal. Although 2 . . . ♕e2 would not have brought Black more than a draw because of 3 ♖ × h7 + ! ♔ × h7 (3 . . . ♖ × h7 4 ♘f8 + ♔h5 5 ♕ × h7 +) 4 ♕ × c7 +. It seems that 1 . . . ♖c7 is not the strongest move and that the modest continuation 1 . . . ♖h8 deserves attention. Black would indeed have been able to pose some very effective threats had he chosen to cover his pawn on h7. He would have been able to reply to 2 b5, for instance, with 2 . . . ♕f5! with the intention of playing 3 . . . ♕b1 +. After 2 ♘b2 ♕h3! 3 ♘g7 + ♔h5 4 ♖d5 + ♘f5, Black would have retained his offensive. But given the best possible reply, i. e. 2 ♘c1 ♕h3 3 ♘ × e3, White's chances of defending himself successfully would have been good.

Particularly strong moves

When we spoke about the resources of defence against attacks we pointed out that one of the most active methods of defence is the mutual attack or counterattack. For now the attacker himself immediately has to turn his attention to warding off an attack. Now that we have acquainted ourselves with the double attack, we can say that a counterattack in the form of a double attack is a still more effective method of defence. We have already come across such situations (see diagrams 70, 101, 102, 103). In the present chapter we shall examine the question of defence by double attack a little closer.

J. Hasek, 1923
Variation of a study



163

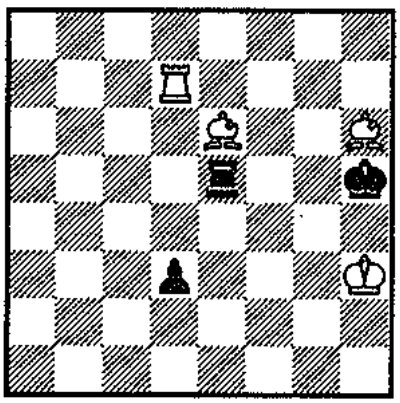
Black to play

White replies to 1 . . . a1(♕) + by playing 2 ♘e5!. This is not merely a defensive move.
White not only attacks the newly acquired queen but also threatens

mate by 3 ♔f7. Thus, we have here a case of defence by a double attack. After the forced sequence 2 . . . ♕a2 3 c7 ♕c4 4 c8(♕) + ♕ × c8 5 ♔f7 White achieves his objective after all and gives mate.

The next study again shows a double attack.

H. Mattison, 1930

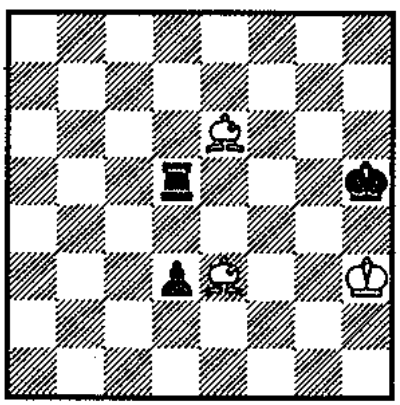


164

White to play and win

White's bishops are threatened. It seems that White will not be able to extricate himself from this situation without losing material. But White has an interesting possibility.

1 ♖d5! ♖ × d5 2 ♗e3!! . . .

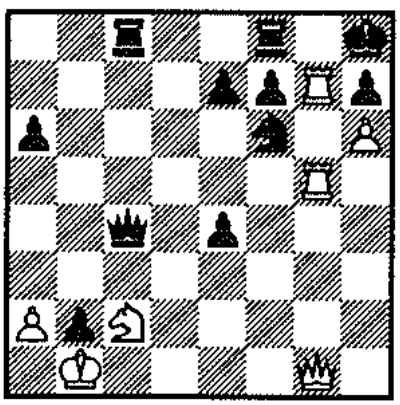


165

Let us pause to examine this position. It is not difficult to see that this is a double attack. White, who has brought his bishop h6 to safety, attacks the rook and threatens mate by playing his bishop to f7. Black can defend himself by 2 . . . ♖g5 or 2 . . . ♖d6. Black's rook tries to get out of reach of the bishop. But White plays 3 ♗f7 + ♖g6 4 ♔h2! and the rook is lost. Black would not have fared any better by playing 3 . . . ♔h6 after 2 . . . ♖g5 3 ♗f7 + because of 4 ♗e8!
It remains to be said that 2 ♗e3 is the only move that leads to success. If White plays 2 ♗d2, Black saves himself by an effective move: 2 . . . ♖f5!, because 3 ♗ × f5 results in stalemate. In the case of 2 ♗f4, on the other hand, Black can play 4 . . . ♔g4! after 2 . . . ♖g5 3 ♗f7 + ♖g6 4 ♔h2.

And here are a few examples from tournaments.

Heemsoth—Heissenbutter
Federal Republic of Germany 1958

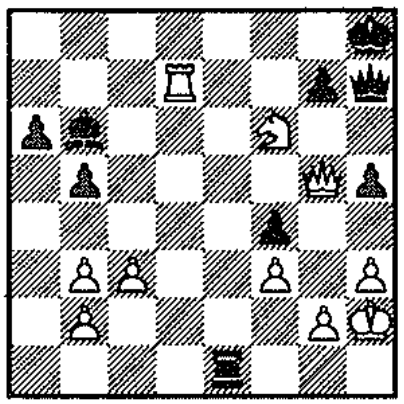


166

White to play

The situation is very tense. Black has attacked the knight on c2 and threatens mate. It seems that White has to go on the defensive. But on taking a closer look one notices that White could checkmate his opponent in two moves by 1 ♖×h7+ followed by 2 ♕g7 if his own rook on g5 were not in his way. The most expedient way to convert this situation is by covering the mate on c2 and launching a double attack at the same time: 1 ♖c5!!. He counters Black's 1 . . . ♕×c5 by bringing home his second threat: 2 ♖×h7+ ♔×h7 3 ♕g7 mate.

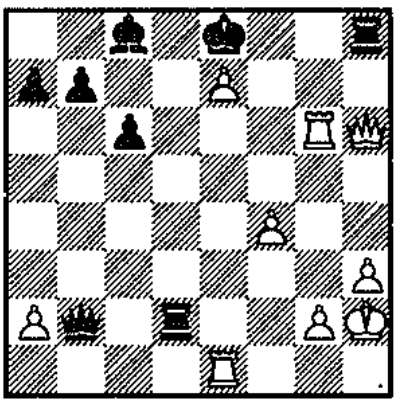
Kretschmar—Laue
Eisenach 1951


167

White to play

White can capture his opponent's queen with his knight, but this only leads to a draw with a perpetual check. How can White protect himself against this threat?
1 h4??, for instance would be very bad because of 1 . . . ♖h1+! 2 ♔×h1 ♕b1+ 3 ♔h2 ♕g1+ 4 ♔h3 ♕h1 mate. Weak is also 1 ♕×f4 ♖h1+! 2 ♔×h1 (somewhat better is 2 ♔g3 ♕g6+ 3 ♘g4 hg) 2 . . . ♕b1+ 3 ♔h2 ♕g1+ 4 ♔g3 ♗f2 mate.
This means that the most important thing for White is to neutralize the dangerous bishop on b6. You will notice that the bishop plays a part in the threatened perpetual check, but that it also prevents the rook from penetrating to square d8. As soon as we realize that the bishop is overloaded with duties, we find the elegant move 1 ♕c5!!. Whilst protecting himself from a check by the bishop, White simultaneously threatens mate on c8 and f8 with his queen. What is more, the queen may not be taken because of 2 ♖d8+ with an inevitable mate. In effect White has three threats (the two immediate threats 2 ♕f8+ and 2 ♕c8+ and—after the queen is taken—the indirect threat of 2 ♖d8+).

Maróczy—Romi
San Remo 1930


168

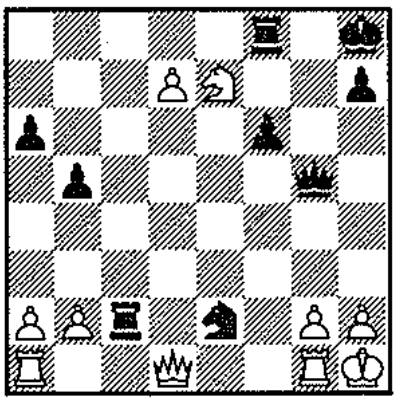
White to play

It is not so easy to unravel this situation. White's queen is threatened,

but it may not be touched due to the check on g8 threatened by the rook, followed by e7—e8(♕)+. But Black threatens 1 . . . ♖×g2+ 2 ♖×g2 ♕×g2+ 3 ♔×g2 ♖×h6, which promises Black a piece advantage. How should White defend himself? It would be bad, for instance, to play the queen to g5, because Black would reply with a decisive series of blows 1 . . . ♖×h3+! 2 ♔g1 ♕b6+. Nor does 1 ♖g8+ ♖×g8 2 ♕h5+ ♔d7 3 e8(♕)+ ♖×e8 4 ♕×e8+ ♔c7 look promising.

White's position looks critical. And yet there is a way out—and not only that but even a way to victory. By playing 1 ♕h5!! White is able to stage a magnificent double attack, threatening a devastating double check by 2 ♖g8+, against which Black has no adequate defence. The finale took the following course: 1 . . . ♖×g2+ (no longer dangerous) 2 ♖×g2+ ♖×h5 3 ♖×b2 ♖×h3+ 4 ♔g1! ♖h7 5 ♖h2! ♖g7+ 6 ♔f2 ♖g8 7 ♖h6 ♔f7 (loses at once, and even other moves do not come to the rescue) 8 e8(♕)+ ♖×e8 9 ♖h7+.

Taimanov—Zhukhovitski
Leningrad 1949
Game variant



169

White to play

White has already carried out a double attack. His queen has attacked Black's rook and his pawn is threatening to queen. But for the time being White cannot profit from the double attack, because his opponent is poised to make a strong threat by playing 1 . . . ♘g3+ to be followed by 2 . . . ♕h6 mate. Thus, White has to find a move that thwarts the mate threat and keeps the double attack going. These conditions are satisfied by 1 ♘f5! although White has to reckon with Black's replying 1 . . . ♖d2! by which Black attacks the queen, brings his rook to safety and prevents the pawn from queening.

2 ♕×d2!! . . .

This is the punch-line. White sacrifices his queen in order to press home his threat of queening his pawn.

2 . . . ♕×d2 3 ♖ad1 ♕a5 4 ♖ge1! ♘d4.

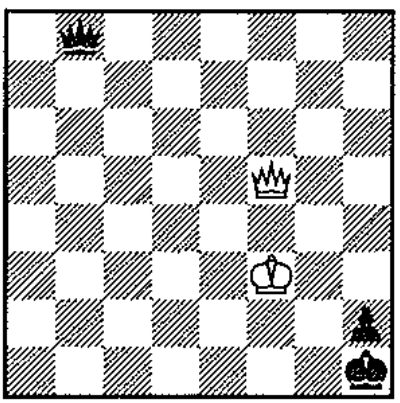
No better would be 4 . . . ♕d8 5 ♖ × e2 h5 6 ♖e7, and Black is completely helpless.

5 ♖e8 ♔g8 6 ♖ × d4. White won easily.

In all examples examined White defended himself by conjuring up double attacks by means of masterly well masked moves. Unlike moves that constitute pure double attacks, moves aimed at staging double attacks as a means of defence could be regarded as particularly strong moves. Incidentally, one should not only look for and find such moves, but one should be in a position to recognize them in advance.
Pure attack moves containing three threats simultaneously, two threats and one attack, one threat and two attacks or even three attacks can also be included in the category of particularly strong moves.

Let us first consider some positions in the field of end-games.

E. Pogosyants, 1976

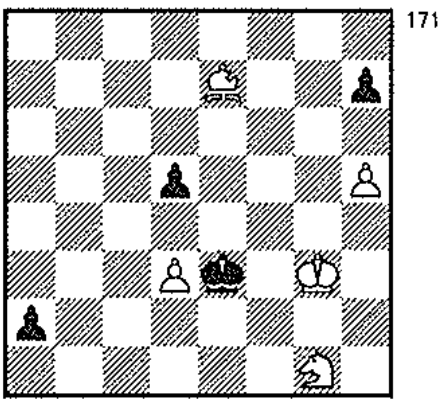

170

White to play and win

White plays 1 ♕e4! thereby posing two threats: 2 ♕e1 mate and 2 ♔f2 mate. The only defence against this is 1 . . . ♕f8 +, but then the third threat (of the second order) materializes: 2 ♔g3 + ♔g1 3 ♕g2 mate. Now let us just see why 1 ♕d5? would not have produced the desired results. In this case Black would still have had a defence. By threatening stalemate he would have transposed his queen to the g-file by 1 . . . ♕g8! and saved himself.
In this example it was not difficult to find the decisive move 1 ♕e4. The threats were by and large obvious. But this is not always the case. Very often one has to have a thorough understanding of the position in order to be able to find the decisive move embodying various threats.

Let us examine the following study.

V. and M. Platov, 1909

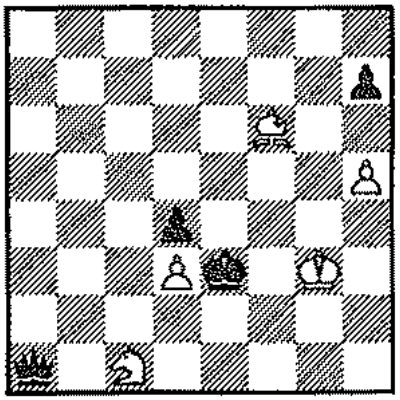

171

White to play

Can you imagine this position occurring in a game between average players? After 1 ♘f6 d4 White is convinced that he cannot prevent

the appearance of a black queen. For this reason he replied 2 ♘f3 and after 2 . . . a1(♕) continued with ♗ × d4 + ♕ × d4 4 ♘ × d4. After 4 . . . ♔ × d4 5 ♔g4 ♔ × d3 6 ♔g5 ♔e4 7 ♔h6 ♔f5 8 ♔ × h7 ♔f6 the final game ends in a draw. All this is uncomplicated, forced and colourless. But this study calls for White's victory. This means that we have to look for other more sophisticated solutions. It is only fair to warn the reader that the moves leading to victory are extremely difficult to find. To be sure, the first move with Black's response—1 ♗f6 d4—is correct. But instead of 2 ♘f3 White plays 2 ♘e2, because Black's king cannot take the knight yet. But what remedy is there for 2 . . . a1(♕)?

Here White comes up with a particularly strong move. In what appears to be utter disregard of common sense he plays 3 ♘c1!! . . .



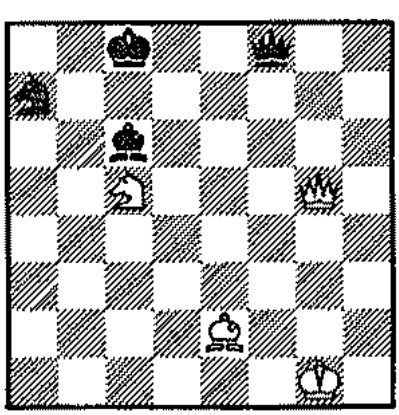
172

But we soon realize that the knight is unassailable due to 4 ♗g5 + and that by playing his knight to c1 White threatens mate by playing his bishop to g5. At once Black's king finds itself in a cage, for if it tries to flee by 3 . . . ♔d2, White follows up with a double attack by playing 4 ♘b3 +. There is only one line of defence against the threatened mate, i. e. 3 . . . ♕a5, but White counters this with a double attack threat of the higher order: 4 ♗ × d4 + ! ♔ × d4 5 ♘b3 + and the queen is lost after all.

As you see, White's move 3 ♘c1, which was difficult to find and even more difficult to anticipate, embodied a mating threat and two double attack threats, one of the first, the other of the second order.

Also in the following well-known study the finish is decided by a particularly strong move.

A. Zeletski, 1933



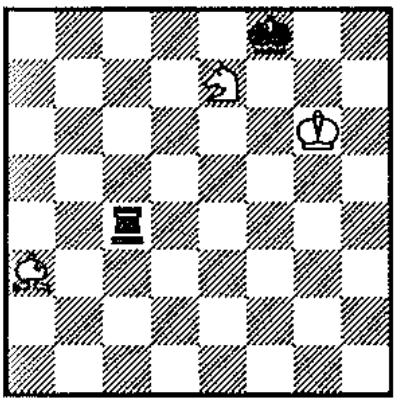
173

White to play and win

After 1 ♗a6 + ♔b8 2 ♕g3 + ♔a8 3 ♗b7 + ! ♗ × b7 White plays 4 ♘d7! This move is an attack and creates a mating threat by 5 ♘b6. Black parries both threats with 4 . . . ♕d8. But White follows this up with a masked threat of a higher order: He plays 5 ♕b8 + ! and gives mate after 5 . . . ♕ × b8 by playing 6 ♘b6.

In the foregoing studies the third threat was connected with a sacrifice. But this does not necessarily have to be the case.

E. Pogosyants, 1976



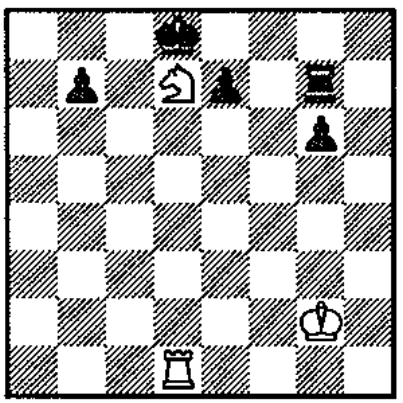
174

White to play and win

In this situation it is 1 ♘f5+ that decides the game. This move is first of all an attack and it also poses the threat of a double attack, i. e. 1 . . . ♔e8 is followed by 2 ♘d6+, and finally after 1 . . . ♔g8 White threatens to give mate by 2 ♘h6+ and 3 ♕b2+.

The following study illustrates the combination of particularly strong moves with double attacks.

L. Kubbel, 1939



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White to play and win

It is easy to guess how the situation shown in the diagram will end. White has not got a single pawn, that is why if he wants to win he has either to mate or capture Black's rook. Since Black threatens to play 1 . . . ♔c7, White has to hurry in order to build up a mating network around his opponent's king in time. Black's possibilities are restricted most effectively by the discovered check 1 ♘f6. Let us first examine this move. It is a sudden double attack. Apart from the check, White threatens a fork 2 ♘e8+ if 1 . . . ♔c7. But Black can still play 1 . . . ♔c8. After 2 ♖c1+ Black naturally does not proceed to b8 because of mate in two moves, but returns to d8, after which White has achieved a mere perpetual check. There is a much stronger double attack:

1 ♘f8+!. . .

In this way White also prevents the king from moving to c7, but the king has two possibilities: retreating either to c8 or to e8. Let us examine them in that order.

1 . . . ♔c8

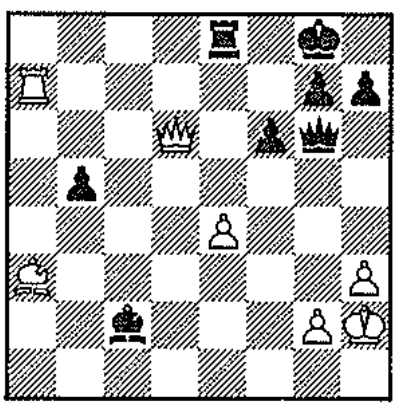
White has a particularly strong move in reply: 2 ♖c1+. It attacks the enemy king and poses two simultaneous threats: if 2 . . . ♔d8 then 3 ♘e6+, if 2 . . . ♔b8 then 3 ♘d7+ followed by 4 ♖a1 mate.

1 . . . ♔e8

In this case the first player also has a particularly strong move, i. e. 2 ♘e6! While attacking the rook,

White poses two threats simultaneously: if 2 . . . ♖f7 then 3 ♖d8 mate or if 2 . . . ♖h7 then 3 ♖d8+ ♔f7 4 ♘g5+. Black has no choice other than to play his rook to g8. But then White springs a masked threat, or more precisely, a threat of the fourth order. He forces mate in four: 3 ♘c7+ ♔f7 4 ♖f1+ ♔g7 5 ♘e6+ ♔h6 6 ♖h1 mate!

Aisenstadt—Margolis
Leningrad 1957

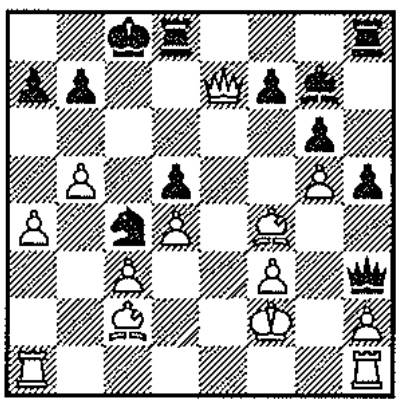

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White to play

By the particularly strong move 1 ♖a8! the first player instantly achieves a winning position in an impressive show of skill. He attacks the rook e8 and poses two collateral threats: the mating threat by 2 ♕f8+ ♖×f8 3 ♖×f8 and the threat of a double attack by 2 ♕e6+! If Black takes the rook then the game is decided by 2 ♕d5+ ♕f7 3 ♕×a8+ and mate on the next move. The only defence — 1 . . . ♕f7 — is thwarted by 2 ♕d8 as well as 2 ♕c6 with the loss of the rook.

The next example shows the interesting case of a triple attack.

Zhivayeva—Gaprindashvili
Tbilisi 1976


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Black to play

Black's position seems critical. Mate is threatened on c7, and 1 . . . ♖d7 is followed by 2 ♕c5+ ♔d8 3 ♕×a7 with decisive threats. And yet Black has deliberately got herself entangled in this situation, having foreseen the opportunity of launching a triple attack by sacrificing a piece, thereby taking advantage of the insecure posting of her opponent's king. She played

1 . . . ♗×d4+!! 2 cd ♕h4+

And there it is—the triple attack! Black is attacking the king, the bishop and the pawn on d4. White saved her bishop by 3 ♗g3, but this was followed up by 3 . . . ♕×d4+ 4 ♔g2? . . .

The radical turn of events confused the opponent of the world champion woman chess player, so that she failed to adopt the best line of defence. Supported by the threatened mate, White should have played 4 ♔f1. Black would have had to answer with 4 . . . ♖d7, be-

cause 4 . . . ♘e3 + 5 ♔e2 is worthless. After 4 . . . ♕ × a1 + 5 ♕f6 ♘e3 + 6 ♔e2 ♘ × c2 7 ♕ × d4 ♘ × d4 + Black would be one pawn up, but after the reply 8 ♔d3 White could have continued giving stiff resistance.
But the game ended, after 4 ♔g2?, on the following note: 4 . . . ♘e3 + 5 ♔h3 (White apparently thinking that her king was out of danger, but . . .) 5 . . . ♕g4 + ! 6 fg hg double check and mate!

The double attack in the opening

You will no doubt know that the basic thought behind many open games is organizing an offensive on the weak point f7 in Black's camp. As soon as the f-file is opened—as it often is with the King's Gambit—or the bishop appears on c4 in the first few moves—as with the Italian Opening, the Evans Gambit or the Scottish Gambit—Black must be on his guard and keep a cautious eye on his opponent's moves that might be aimed at the weakest spot in his position. The same applies to the Two-Knight Opening, in which White openly tries to attack this square with two pieces. The openings just mentioned have been analysed in detail and all or nearly all examples of inadequate Black defence allowing White to take the point f7 by storm have found their place in textbooks on openings a long time ago.
Needless to say, it may be that we too shall be examining examples of such opening blunders, which are normally cited in literature as examples of what one should not do in openings. But our aim is somewhat different. We examine the two-fold attack as a tactical method, whereas the organization of the co-ordinated attack on f7 forms the basis of White's strategy in many Open Games. Our intention is to familiarize you with examples of the opening game in which the attack on f7 is of a tactical nature and which have nothing to do with the strategic concertion of the opening, i. e. in which the attack comes suddenly as a result of rash moves on the part of the defender.
As you know, White's strategy in the Sicilian Defence hinges on certain moves in the centre and on the king's side. Only occasionally does a battle flare up around f7 as well, but this is a tactical development. For this reason we have culled a few examples of sudden attack on f7 taken from this opening.

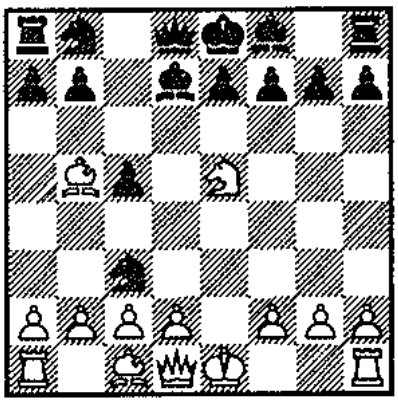
Sicilian Defence game 1
Thomas—Shapiro
Antwerp 1932

1 e2—e4	c7—c5
2 ♘g1—f3	♘g8—f6
3 ♘b1—c3	d7—d5
4 e4 × d5	♘f6 × d5
5 ♗f1—b5 +	♗c8—d7

Let us try to find our bearings in the events that have taken place on the board. Black's move 3 . . . d5 is not exactly the best. As a result of

this premature thrust, the knight on d5 is in a precarious position, which White wants to use to his advantage by giving check with his bishop on b5. The correct answer to this check is, without fearing the doubling of pawns, the deployment of the knight to c6. But after the move with the bishop the knight on d5 hangs, which creates favourable conditions for tactical operations.

6 ♘f3–e5! ♘d5 × c3??


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Black would like to exchange his knight, but this natural move proves a mistake and results in a loss. Relatively better was 6 . . . ♗ × b5 7 ♕f3 f6 8 ♘ × b5 fe 9 ♕ × d5, although in this case, too, White had the advantage.

7 ♕d1–f3! . . .

And here we have the two-fold attack on f7, which guarantees White success. Black has no adequate defence left.

7 . . . f7–f6
8 ♕f3–h5+ g7–g6
9 ♘e5 × g6! ♔e8–f7
10 ♘g6–e5+!

Black resigns. After 10 . . . ♔e6 the easiest way to victory is 11 ♗c4+ ♘d5 12 ♗ × d5+ ♔ × d5 13 ♘f7+ with the capture of the queen.

And here is a relatively recent example from master-class competitions.

Sicilian Defence game 2
Aronin–Kantorovich
Moscow 1960

1 e2–e4 c7–c5
2 ♘g1–f3 g7–g6
3 c2–c3 b7–b6

Black tries to experiment in the opening. It is, of course, very easy to thwart such a plan. But in my opinion such a strategy is admissible provided that it is carried out with precision and that a sharp eye is kept on the opponent's plans and threats.

4 d2–d4 ♗c8–b7

Black's plan is to put pressure on White's central pawns.

5 ♗f1–c4! . . .

White protects the pawn by threatening the point f7. Black should have gone on alert already when White placed the bishop on c4.

5 . . . d7–d5

Black opens the game. This move in no way fits in with the sluggish defence system he has chosen. On top of that it has two serious tactical drawbacks: f7 becomes even more vulnerable and the diagonal a4–e8 is weakened. In other words, the

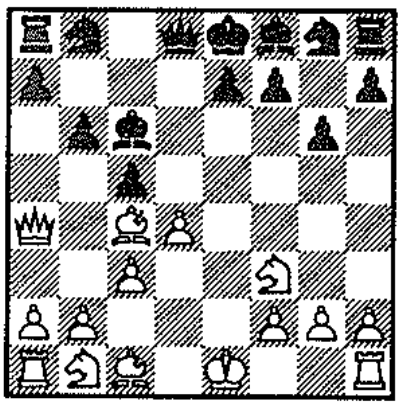
move 5 . . . d5 is a mistake and puts Black in a difficult position.

6 e4 × d5 ♗b7 × d5

This taking of the pawn loses immediately. Better would have been 6 . . . ♘f6 or 6 . . . ♗g7 and to accept the loss of the pawn.

7 ♕d1–a4 + ♗d5–c6

If Black had played 7 . . . ♘c6 he would not have fared better because of 8 ♘e5 ♖c8 9 ♗b5 ♕c7 10 ♗f4 ♗h6 11 ♗g3 with loss of material.



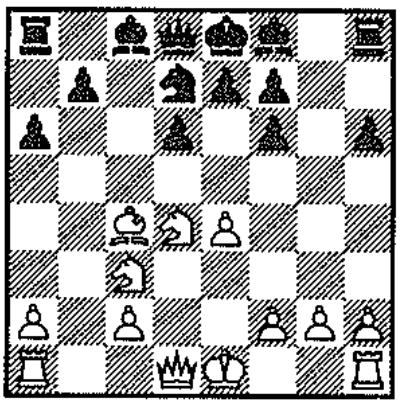
179

8 ♘f3–e5!

The decisive manoeuvre! If Black takes the queen, White follows up with 9 ♗ × f7 mate, or if 8 . . . ♕c7 then the easiest reply is 9 ♘ × c6 ♘ × c6 10 d5 with piece advantage. Seeing this, Black resigned.

Sicilian Defence game 3
Voorema–Zakharyan
Minsk 1964

1 e2–e4	c7–c5
2 ♘g1–f3	d7–d6
3 d2–d4	c5 × d4
4 ♘f3 × d4	♘g8–f6
5 ♘b1–c3	a6–a6
6 ♗c1–g5	♘b8–d7
7 ♗f1–c4	h7–h6
8 ♗g5 × f6	g7 × f6



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Up to this point there was nothing worth commenting on in the opening. An extremely dynamic, modern variant of the Sicilian Defence was played in which White quite often sacrifices a piece on e6, d5 or b5. In view of the fact that White's pieces are ominously aimed at Black's position, Black would be well advised to be especially careful so as not to overlook some dangerous threat from his opponent. White has chosen to exchange on f6 so as not to lose any time. The only correct answer was 8 . . . ♘ × f6. But now White sacrifices the bishop on f7 and immediately proceeds to mounting a decisive attack with two pieces, taking advantage of the gaping weakness of square e6.

9 ♗c4 × f7 + ! ♔e8 × f7
10 ♕d1–h5 +

Black resigned. If 10 . . . ♔g8 then 11 ♘e6 with an attack on the queen and mating threat by 12 ♕g6 +.

And here is an example in which a premature attack on f7 led to precisely the opposite result.

French Defence game 4
Lehmann–Teschner
Bad Pyrmont 1950

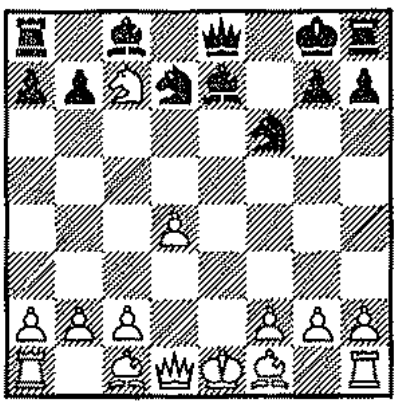
1 e2–e4	e7–e6
2 d2–d4	d7–d5
3 ♘b1–c3	d5 × e4
4 ♘c3 × e4	♘b8–d7
5 ♘g1–f3	♘g8–f6
6 ♘f3–g5	. . .

As in a similar version of the Caro-Kann Defence (see below) White is planning a quick attack on f7. But here the sacrifice is useless, which is why Black provokes his opponent with the next move to carry out his plan.

6 ..	♗f8–e7
7 ♘g5 × f7??	♔e8 × f7
8 ♘e4–g5 +	♔f7–g8
9 ♘g5 × e6	. . .

White's plan was to attack the queen and to gain control over square c7. On top of that he wanted to capture the rook on a8. But there was a little flaw in his reasoning . . .

9 . . .	♕d8–e8
10 ♘e6 × c7	. . .


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White has consistently stuck to his plan and made a fork. But he neglected a very important detail:

10 . . . ♗e7–b4 mate.

Double check and mate!

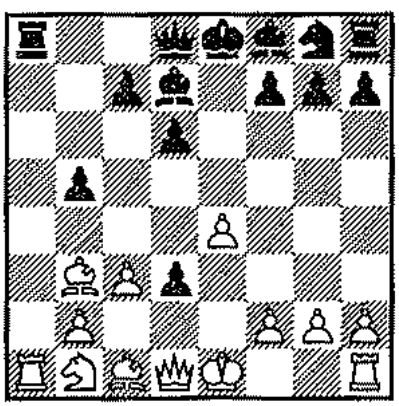
In the next example f7 is only one of two objectives at which the attack is aimed.

Spanish Game game 5
Mohrlok–Kramer
Varna 1962

1 e2–e4	e7–e5
2 ♘g1–f3	♘b8–c6
3 ♗f1–b5	a7–a6
4 ♗b5–a4	d7–d6
5 d2–d4	b7–b5
6 ♗a4–b3	♘c6 × d4
7 ♘f3 × d4	e5 × d4
8 c2–c3	d4–d3

This move is a sheer waste of time. The balance is redressed by 8 . . . ♗b7.

9 a2–a4	♗c8–d7
10 a4 × b5	a6 × b5??


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Apparently a move played automatically. In this position White succeeds in launching a double attack, which immediately decides matters.

11 ♕d1–h5!	d3–d2+
12 ♗c1 × d2	

Black resigned. 12 . . . g6 is followed by 13 ♕d5, threatening mate on f7 and attacking the rook on a8.

In a more recent example taken from a game played by two grandmasters, an unexpected strike was made on f2.

Caro-Kann Defence game 6
Suetin–Kholmov
Budapest 1976

1 e2–e4	c7–c6
2 d2–d4	d7–d5
3 ♘b1–c3	d5 × e4
4 ♘c3 × e4	♘b8–d7
5 ♗f1–c4	♘g8–f6
6 ♘e4–g5	e7–e6
7 ♕d1–e2	. . .

In this version of the Caro-Kann Defence, White deploys his pieces by attacking f7.

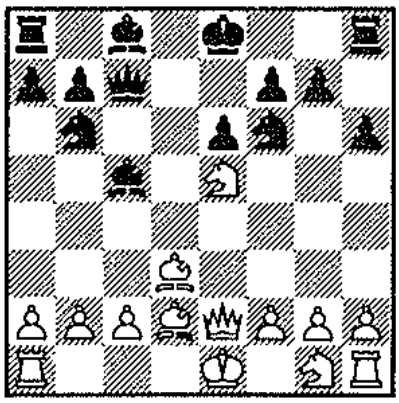
7 . . .	♘d7–b6

In this manner Black refutes the threat 8 ♘ × f7 ♔ × f7 9 ♕ × e6+.

8 ♗c4–d3	h7–h6

The pawn d4 may not be taken because of 9 ♘1f3 followed by 10 ♘e5 with a two-fold attack on f7.

9 ♘g5–f3	c6–c5
10 d4 × c5	♗f8 × c5
11 ♘f3–e5	♕d8–c7
12 ♗c1–d2	. . .


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Usually 12 ♗f4 is played at this point. White tries to adopt a new plan, which includes preparations for castling long, but his plan suffers a surprising fiasco. The cause of failure is the insecure posting of White's knight on e5.

12 . . .	♗c5 × f2+!

A bolt from the blue! After 13 ♔ × f2 ♕ × e5 14 ♕ × e5 ♘g4+ Black recovers the piece by a fork and remains one pawn up.

You will recall that conditions for a double attack are particularly favourable if the two sides decide to have an exchange by attack and counterattack.

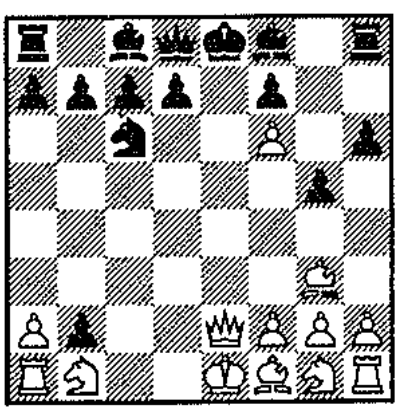
Irregular King's Pawn Opening
Rusakov–Verlinski
Moscow 1948 game 7

1 e2–e4	e7–e5
2 c2–c3	♘b8–c6
3 d2–d4	♘g8–f6
4 ♗c1–g5	h7–h6
5 ♗g5–h4	g7–g5
6 ♗h4–g3	e5 × d4
7 e4–e5	d4 × c3

The two opponents have disre-

garded all clichés in their opening moves. By sacrificing his pawn 8 ♘ × c3 White could have profited from an active position. But he chose to have an exchange instead, misjudging the possible consequences to boot.

8 e5 × f6?	c3 × b2
9 ♕d1—e2 +	. . .


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White was banking on eliminating the dangerous pawn on b2. But events took an entirely different course.

9 . . .	♕d8—e7!!
10 f6 × e7	♗f8—g7!

White resigned.

A tragicomic situation. White is a queen and a knight up, but he can only prevent the pawn from queening by giving away his own queen, after which Black's material superiority wins.

The next two examples show players who have been "hoist with their own petard".
They show how the player setting a trap for his opponent ends up as the victim.

Spanish Opening game 8
Hort—Zhelyandinov
Havana 1967

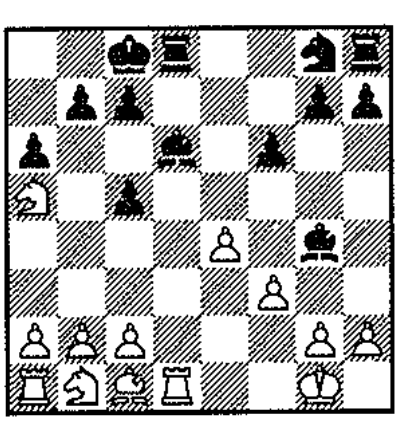
1 e2—e4	e7—e5
2 ♘g1—f3	♘b8—c6
3 ♗f1—b5	a7—a6
4 ♗b5 × c6	d7 × c6
5 0—0	f7—f6
6 d2—d4	e5 × d4
7 ♘f3 × d4	c6—c5
8 ♘d4—b3	♕d8 × d1
9 ♖f1 × d1	♗f8—d6
10 ♘b3—a5!	. . .

The line adopted by White is according to a recipe by Fischer, who used it successfully in a number of games. The intention behind the knight's move to a5 is to make Black's development of his queen's side more difficult.

10 . . .	♗c8—g4?

Black tries to solve his development problems by tactical means.

11 f2—f3	0—0—0


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Black had planned to answer 12 fg with 12 . . . ♗ × h2 +, but there was a most unpleasant surprise in store for him.

12 e4—e5!

A double attack of decisive impact. The loss of one of the two bishops being inevitable, Black resigned.

French Defence game 9
Kotkov—Akopyan
Krasnodar 1966

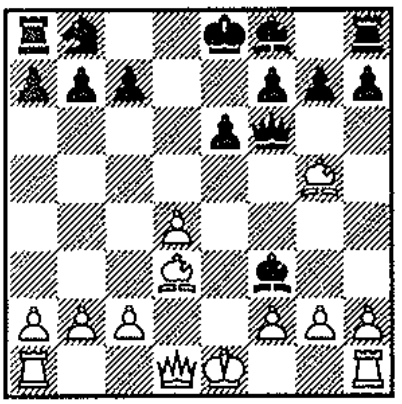
1 e2—e4	e7—e6
2 d2—d4	d7—d5
3 ♘b1—c3	d5 × e4
4 ♘c3 × e4	♗c8—d7

The problem of developing the queen's bishop can also be solved in this peculiar manner.

5 ♘g1—f3	♗d7—c6
6 ♗f1—d3	♘g8—f6
7 ♘e4 × f6 +	♕d8 × f6?

Black tries to lure his opponent into a trap. He plans to answer 8 ♗g5 with the two-fold attack 8 . . . ♗ × f3 and if 9 ♕ × f3 then 9 . . . ♕ × f3 with equalization.

8 ♗c1—g5	♗c6 × f3



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9 ♕d1—d2!

Black had overlooked this possibility. His queen is trapped because 9 . . . ♕ × d4 is refuted by 10 ♗b5 + .

This survey, which covered only a small group of openings, proves that one has to reckon with the possibility of a double attack from the first few moves on, i. e. even in the development phase. Such factors as insecurely posted pieces, reciprocal attacks and various pins increase the danger of double attacks. Forks, discovered checks and double checks and even more complicated cases of the double attack — all these things can occur in the opening stage. However, the double attack normally occurs as a result of a bad mistake, of underestimating the opponent's plan, miscalculation, carelessness and sometimes simply as a result of thoughtless, mechanical playing.

The double attack in the end-game

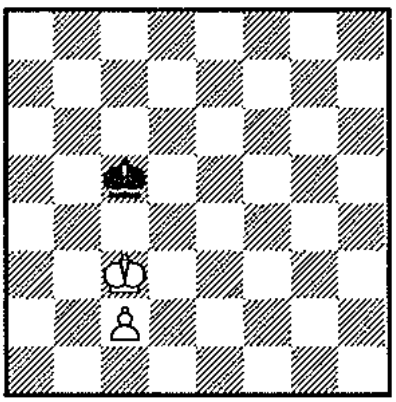
Many chess-players entertain the mistaken notion that tactics is something that concerns the middle-game, while the end-game is governed by strategy and that tactical features occur only in exceptional problem situations. Despite the fact that many positions discussed in the preceding chapters to illustrate various aspects of the double attack were end-game situations, we have decided to devote a special chapter to the theme of double attack in the end-game. We

set ourselves the task of showing that tactics, especially the double attack, is part and parcel of end-game strategy and that in many cases it is one of the basic methods of chess play.

You will, of course, know that in the end-game the king is relatively safe, as a result of which tactics in the sense of a double attack on the king rarely succeeds in achieving its purpose. Instead, a different objective is pursued in the end-game: the queening of pawns. Tactics in general and the double attack in particular plays an outstanding role in dealing with problems of queening.

Let us begin our analysis with elementary pawn end-game positions, in which the king and an inside pawn are fighting against the lone opposing king. There is a simple rule covering such positions. If the pawn has crossed the middle line, then it is enough for the stronger player's king to stay in front of the pawn in order to ensure conversion. If the pawn has not yet crossed the middle line, then the strategy is to advance the king first and then the pawn. This means that the stronger player's king must first penetrate into the hostile territory, while the weaker king should try to prevent this.

Let us follow this duel of the kings.


187

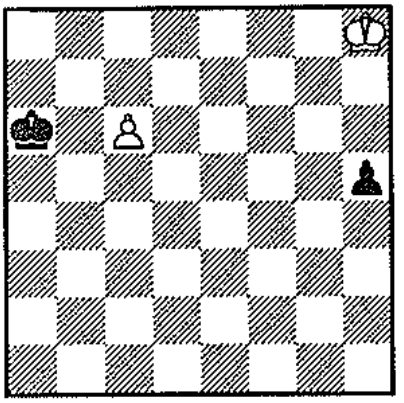
White's king is threatening to outflank his opposite number. To prevent this, Black's king must go into opposition. But this is not enough. Let us assume it is Black's move. In this case he must step aside and White carries out one of his threats: 1 . . . ♔d5 2 ♔b4 ♔c6 3 ♔c4 ♔b6 4 ♔d5 ♔c7 5 ♔c5 ♔d7 6 ♔b6 etc. But if it is White's turn to play, then Black's king can foil the White king's advance and the game is drawn, e. g. 1 ♔b3 ♔b5 or 1 ♔d3 ♔d5, etc.

Thus we see that in this end-game White carries out a double attack (in the form of two threats), and the task of the second player consists in parrying it. In this way the double attack constitutes the essential tactical element of this elementary end-game.

The double attack as a combination of various threats forms the basis of the game in many other, more difficult end-games with pawns.

Let us consider a famous study as an example.

R. Réti, 1922



188

Draw

Let us try solving this problem only with the aid of the terms "attack" and "threat".

White's pawn is two moves from the queening rank, but Black's king is in its quadrangle and is threatening to attack it. At first glance White's king is hopelessly far behind Black's pawn and unable to support his own pawn.

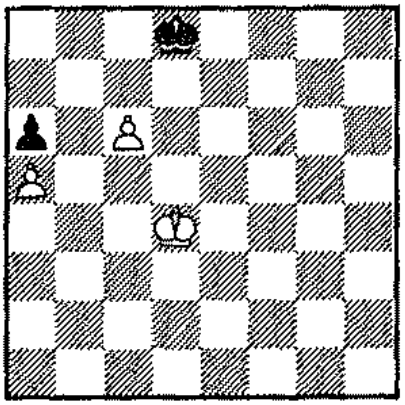
But let us analyse the ~~Black~~ king's interrelations with the two pawns. The king could obviously intercept the pawn if it could get to the quadrangle d1—d5—h5—h1. This means that the king could threaten to stop the pawn if it were in the quadrangle c1—c6—h6—h1; which means that as soon as it enters the quadrangle b1—b7—h7—h1 the king can threaten to stop the pawn.

Now let us analyse the White king's interrelations with its pawn. The king could support its pawn from squares e8—e7—e6—e5, and from squares f8—f7—f6—f5 it would threaten to do so. And finally from squares g8—g7—g6—g5 it would be about to create the threat of supporting its pawn. Hence it is easy to understand that by moving to square g7 the king creates two threats of the second order. It is showing signs of creating two different threats, i. e. to support his pawn and to stop the hostile pawn.

If Black answers with 1 . . . h4 then the respective quadrangles of Black's pawns shift to e1—e4—h4—h1, d1—d5—h5—h1 and c1—c6—h6—h1. After 2 ♔f6 the king is already threatening to give its pawn immediate support and at the same time making arrangements of creating the threat of stopping the opponent's pawn. If Black wants to parry the immediate threat he has to continue with 2 . . . ♔b6. Again the squares of the pawn on c6 shift, because the king can only support it from squares d6 and d7. White plays 3 ♔e5, again with two objectives in view. He creates the two direct threats of supporting his pawn and of stopping his opponent's pawn. Black has no defence to counter them. After 3 . . . h3 4 ♔d6 h2 5 c7 the game ends with a draw.

As you see there is nothing supernatural in this study. It complies with the inherent logic of chess and its solution rests on the repeated application of the double attack.

It can be demonstrated that the method of triangular movement so common in the end-game with pawns is a special case of the double attack.



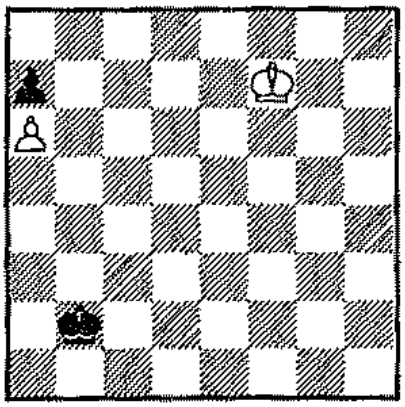
189

White to play

White has two threats, i. e. that of queening one pawn and that of penetrating to b6. But for the time being Black is able to refute them successfully, because 1 ♔c5 is followed by 1 . . . ♔c7 but 1 ♔d5 by 1 . . . ♔c8 2 ♔d6 ♔d8. In these circumstances White makes a waiting move: 1 ♔c4. He retains the option of making either threat. But we realize at this point that pinned against the edge of the board, the Black king itself is forced to upset the equilibrium. After 1 . . . ♔c8 2 ♔d5 or 1 . . . ♔c7 2 ♔c5 White succeeds in pressing home a threat.

By its nature a double attack is also a characteristic method of pushing the king to the edge of the board in the end-game with pawns.
The following example shows how to go about it.

I. Maiselis, 1921



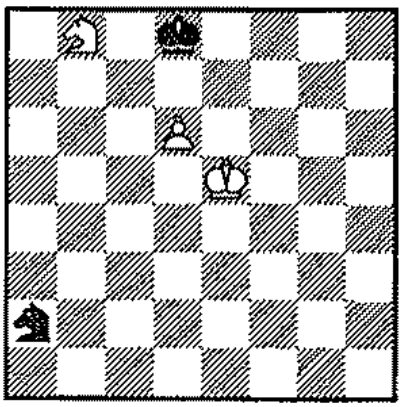
190

White to play and win

White must capture the pawn on a7. If he tries to accomplish this in a straightforward manner by proceeding along the straight line f7—a7, the game ends in a draw: 1 ♔e7 ♔c3 2 ♔d7 ♔d4 3 ♔c7 ♔c5 4 ♔b7 ♔d6 5 ♔ × a7 ♔c7.
White's objective is to stage a double attack, combining the threat of capturing the pawn with that of not letting Black's king come near. This is achieved by the following series of manoeuvres by the king 1 ♔e6 ♔c3 2 ♔d5! ♔b4 3 ♔c6 ♔a5 4 ♔b7 ♔b5 5 ♔ × a7 ♔c6 6 ♔b8, and Black's king arrives too late.

Hence, the conclusion to be drawn is that the double attack as a combination of various threats is an essential tactical method, which is very often used in end-games with pawns.
The double attack also plays an important part in end-games with knights, primarily because the decoy as a tactical method is a fundamental technique used in this end-

game in order to achieve pawn superiority.

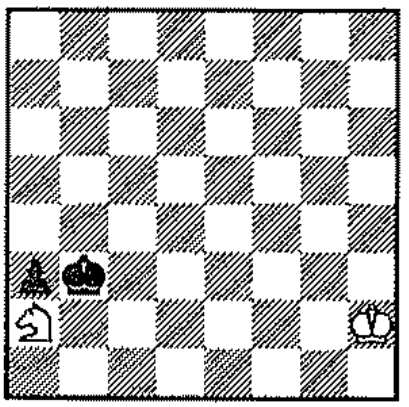


191

White to play

After 1 ♔e6 ♘b4 2 d7 ♔c7 it would be a mistake to play 3 ♔e7 because of 3 . . . ♘d5+. The correct move is 3 ♘a6+!, which decoys the knight, so that after 3 . . . ♘ × a6 4 ♔e7 the pawn can queen. Another reason why the double attack is so important in this endgame is that the knight fork becomes a particularly effective weapon at this stage of the game.

A. Philidor, 1777



192

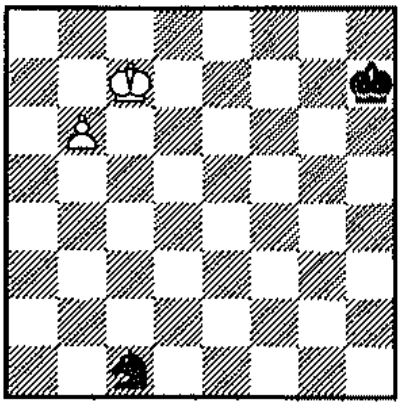
White to play

Without the king's help but with the help of the fork, the knight defends itself successfully against the king and the pawn:

1 ♘c1+ ♔b2 2 ♘d3+ ♔c2 3 ♘b4+ ♔b3 4 ♘d3!

Black's king has managed to push the knight aside. But despite the fact that the knight dodges to the side, it checks the black pawn's advance by threatening to mount a double attack by 5 ♘c1+. Hence a draw.

Occasionally the knight manages to catch up with the pawn with the aid of the double attack.



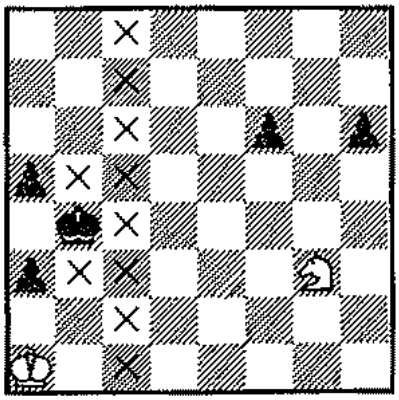
193

Black to play

Black can play 1 . . . ♘b3 2 b7 ♘c5! Black carries out a double attack (i. e. an attack and the threat of a two-fold attack: 3 b8(♕) ♘a6+) and saves himself.

The following study is an excellent example of a double attack in an end-game with a knight.

V. Chekhover, 1938

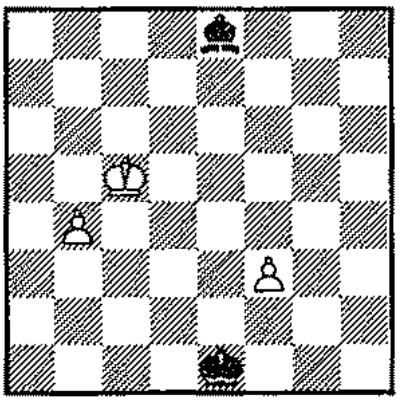

194

Draw

Squares marked with a cross are squares which result in the loss of a pawn if Black's king steps on them. White's forces are separated, but Black is unable to take advantage of this because the area around the Black king is "mined". It may not step on the c-file or on squares b3 or b5. If Black should, e. g. play 1 . . . ♔b3 then 2 ♘e4 f5 3 ♘g3 f4 4 ♘e2 f3 5 ♘d4 + and the f-pawn is lost. For this reason Black cannot win despite his superior force.

In end-games with bishops, especially when two pawns are pitted against a bishop, the whole game very often hinges on the double attack, namely on the combination of two queening threats. And conversely, the defence against these two threats is based on the correct assignment of tasks to the king and the bishop.

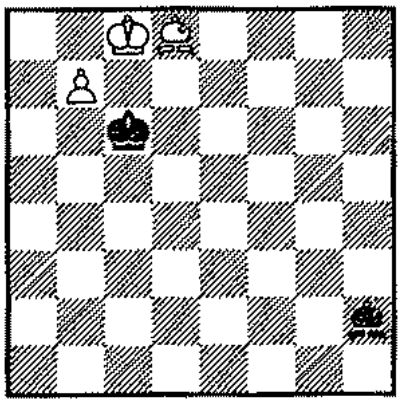
From an analysis by A. Alekhine, 1934


195

Black to play

Alekhine sees this as a draw and uses the following variant to prove it: 1 . . . ♔e2 2 f4 ♔e3 3 f5 ♔e4 4 f6 ♔e5 5 b5. You will notice that the thrust 5 b5 is basically a double attack because both pawns are threatening to queen. But Black has an appropriate answer: He plays 5 . . . ♔e6! thereby invalidating White's double attack by turning the tables on him. The bishop takes over the task of checking the f-pawn and the king just manages to cope with the task of preventing the advance of the b-pawn. A draw is inevitable after 6 b6 ♔d7 7 ♔b5 ♔c8 8 ♔a6 ♔b8.

L. Centurini, 1847


196

White to play and win

In this position, too, the first player's strategy is based on two threats, i. e. on the double attack. On the one hand White threatens to interpose the bishop on c7 and, on the other hand, to move it over a7 and b8 and from there to drive Black's bishop off the diagonal h2–b8. Events can then take the following course:

1 ♗h4 ♔b5! 2 ♗f2 ♔a6!

Black's king tries to repulse both threats.

3 ♗c5! . . .

We shall see presently that the entire secret lies in this waiting move.

3 . . . ♗f4

The bishop is forced to leave its hideout.

4 ♗e7 ♔b5 5 ♗d8 ♔c6

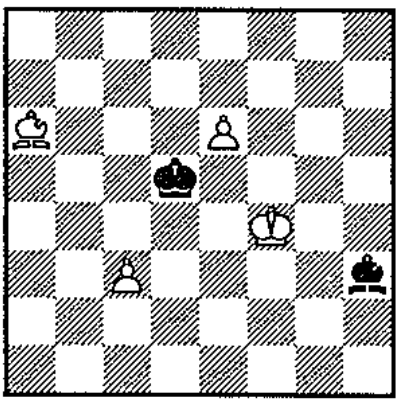
Black's king has returned in time, but it is powerless against the decoy attack which immediately decides the game.

6 ♗g5! . . .

In this manner White succeeds in bringing his bishop to a7 with the aid of a double attack (attack plus queening threat).

6 . . . ♗h2 7 ♗e3 ♔b5 8 ♗a7 ♔a6 9 ♗b8 ♗g1 10 ♗g3 ♗a7 11 ♗f2, and White is winning.

F. Sackman, 1909



197

White to play and win

White manages to queen thanks to a double attack.

1 ♗c8! . . .

White already threatens a double attack by 2 e7. The bishop has to move aside, since an end-game with pawns is hopeless for Black.

1 . . . ♗f1 2 e7 ♗b5 3 c4+! . . .

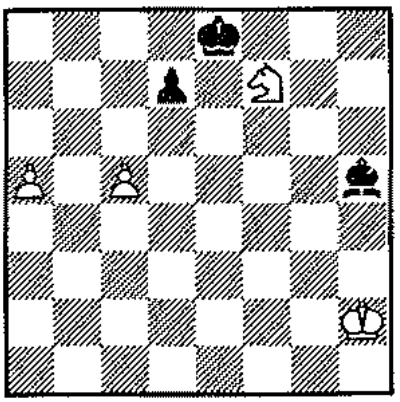
This first double attack forces the king to take the pawn.

3 . . . ♔×c4 4 ♗a6!

And the second double attack decides the game because the pawn cannot be stopped.

It is easy to see that in a confrontation between a knight and a bishop, a double attack is a very effective method. In the chapter devoted to the fork we have given a number of examples which you can review. Here you will be acquainted with a model in which a game centred on the pawn is dominated by the double attack.

H. Mattison, 1914


198

White to play and win

Black threatens to achieve an immediate draw by 1 . . . ♘f3 or 1 . . . ♘e2. That is why with his first move, in which he sacrifices a pawn, White closes the important diagonal.

1 c6! dc 2 a6 ♘f3

For a draw Black has only to play c6—c5, but . . .

3 ♘g5! ♘d5 4 ♘e6! . . .

The first double attack. White threatens both 5 ♘c5, after which the pawn passes, and the fork 5 ♘c7+. Black must choose the lesser of two evils.

4 . . . c5 5 ♘c7+ ♔d7 5 ♘ × d5 ♔c8

If 6 . . . ♔c6, then White's king enters the c-pawn's quadrangle by 7 ♔g3. That is why Black tries to attack the White pawn as quickly as possible.

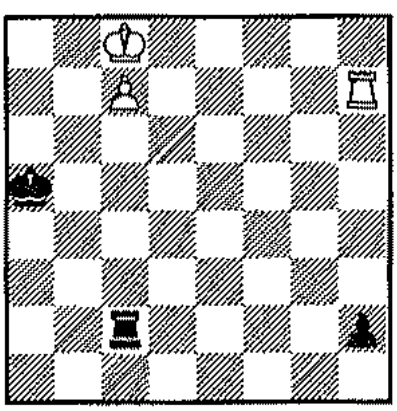
7 ♘b6+ ♔b8

There is no alternative, because otherwise White plays 8 a7. But now comes the second and this time decisive fork:

8 ♘d7+ ♔a7 9 ♘ × c5, and Black can lay down his arms.

The role played by the double attack in tournaments has been illustrated by numerous examples (cf. diagrams 43, 76, 98, 112, 115, 145, 154, 157). Let us consider two more.

Em. Lasker, 1890


199

White to play and win

In this well-known study White succeeds in pushing back Black's king and eliminating his pawn by a series of double attacks.

1 ♔b7 ♖b2+ 2 ♔a7 . . .

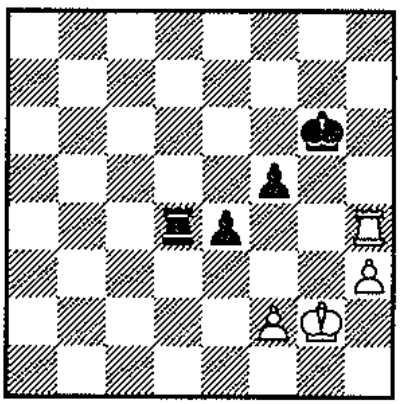
This move merits attention. It contains two threats, i. e. that of queening and of forcing back the opponent's king. Hence, basically it is a double attack.

2 . . . ♖c2 3 ♖h5+ (the threat is carried out) 3 . . . ♔a4 4 ♔b7 ♖b2+ 5 ♔a6! (another double attack) 5 . . . ♖c2 6 ♖h4+ ♔a3 7 ♔b6 ♖b2+ (with 8 ♖ × h2 as an

imminent threat) 8 ♔a5 ♖c2 9 ♖h3+ ♔a2 10 ♖×h2!, and White is winning.

And here is an instructive example taken from a tournament.

Galić—Vukčević
Yugoslavia 1975


200

Black to play

Black launches a double attack.

1 . . . e3!

The rook is under attack and the pawn threatens to queen. White loses the game immediately if he tries to parry the attack by 2 f4, because this is followed by 2 . . . e2 3 ♔f2 ♖e4 4 ♔e1 ♖e8! and White finds himself in Zugzwang. Hence, White has no choice but to take the rook:

2 ♖×d4 e2 3 ♖d6+ . . .

White wants to lure Black's king to the e-file in order to threaten with a double attack of his own.

3 . . . ♔f7 4 ♖d7+ ♔f6 5 ♖d6+ ♔e7 6 ♖d3 . . .

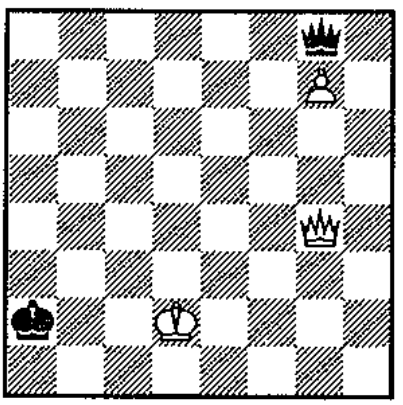
All this seems very logical, because White plans to play 7 ♖e3+ in response to 6 . . . e1(♕). But at this point there is an unforeseen development.

6 . . . e1(♘)+!!

White had to admit defeat. The correct continuation was 6 ♖d5! e1(♕) 7 ♖×f5 and a drawn game.

What part does the double attack play in the end-game with queens? It can be demonstrated that in this case, too, it is an effective weapon which helps the stronger player to hide his king from checks and to promote his pawn.

Let us examine the following situation, for example.

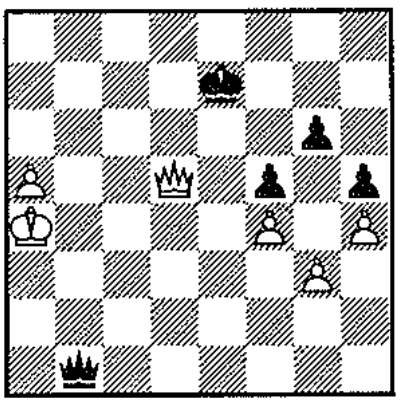

201

Black to play

Black's queen gives a series of checks. But White's king is able to find a safe haven by taking advantage of his opposite number's posting and of a double attack, e. g.: 1 . . . ♕d5+ 2 ♔e1! (checks on the e-file cannot be given because of the double attack 3 ♕e2+) 2 . . . ♕h1+ (2 . . . ♕a5+ 3 ♔f1 ♕b5+ is again followed by a double attack by 4 ♕e2+) 3 ♔f2

♕h2 + 4 ♕g2! and the pawn proceeds to queen because 4 . . . ♕h4 + is followed by a discovered check.

Maróczy—Betbeder
Hamburg 1930


202

White to play

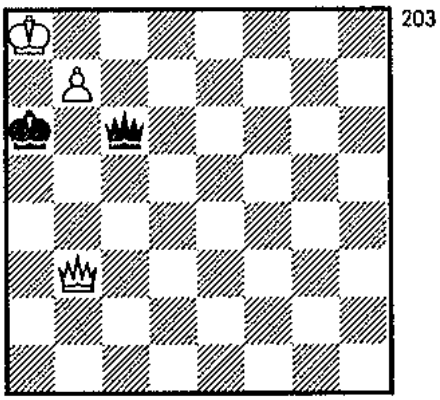
1 a6 ♕a1 + 2 ♔b5 ♕b2 + 3 ♔c6 ♕f6 + 4 ♔c7! . . .

White sacrifices a pawn, but after 4 . . . ♕ × a6 5 ♕d7 + and 6 ♕d6 + he exchanges the queens thanks to a double attack and wins the end-game.

4 . . . ♕c3 + 5 ♕c6 ♕e3 6 ♔c8! and Black resigned. If Black plays 6 . . . ♔f7, White has no trouble deciding the issue by 7 a7! ♕ × a7 8 ♕d7 + .

The double attack is also the leitmotif of the following famous old study.

L. van Vliet, 1888


203

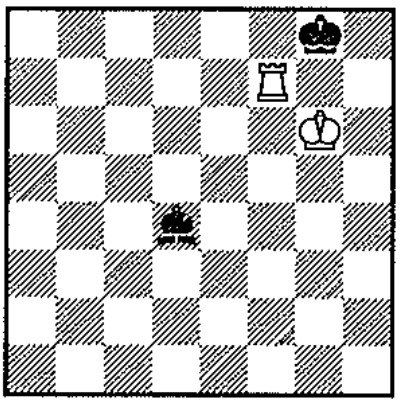
White to play and win

After 1 ♕b4! Black's queen can make the following moves on the diagonal a8—h1:

a) 1 . . . ♕d5 (or 1 . . . ♕f3) 2 ♕a4 + ♔b6 3 ♕b3 + ! ♕ × b3 4 b8(♕) + ;
b) 1 . . . ♕g2 2 ♕a3 + ♔b6 3 ♕b2 + ! ♕ × b2 4 b8(♕) + ;
c) 1 . . . ♕h1 2 ♕a3 + ♔b6 3 ♕b2 + ♔c7 (3 . . . ♔a6 4 ♕a2 + ♔b6 5 ♕b1 + !) 4 ♕h2 + ! ♕ × h2 5 b8(♕) + .

In conclusion an end-game in which a rook is fighting against a bishop. In such positions a victory is the exception rather than the rule. But if a victory is to be achieved it is only by means of a double attack.

J. Kling and B. Horwitz, 1851



Black to play

White threatens a double attack by 1 ♖d7 in which the bishop is attacked and at the same time a mate is threatened on d8. If the bishop moves to b6 to counter the threats, White mounts the decisive double attack 2 ♖b7. After 2 . . . ♘c5 3 ♖b8+ ♘f8 the rook makes a waiting move on the 8th rank and Black loses the game.
Hence, the only continuation is 1 . . . ♘g1! In this manner Black tries to elude the double attack by finding his bishop behind the White king. Now White must try to smoke the bishop out of his hideout. This can be done as follows:

2 ♖f1 ♘h2 3 ♖f2 ♘g3 4 ♖g2! ♘e5

The bishop has to leave its safe position, because if 4 . . . ♘h4 then 5 ♔h5+ (again a double attack). On the other hand the decisive answer to 4 . . . ♘d6 is 5 ♖d2 ♘e7 6 ♖c2, after which the rook penetrates into the 8th rank.

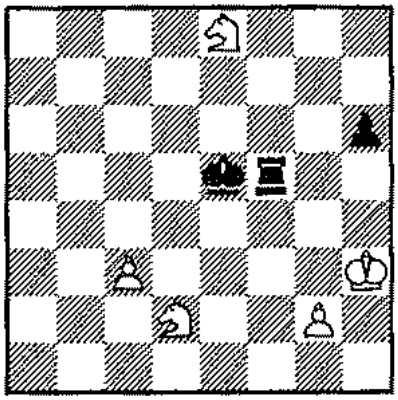
5 ♖e2 ♘d6 6 ♖e8+ ♘f8 7 ♖d8 and mate on the next move.

You have seen for yourself that the role of the double attack in the endgame is not less important than in the middle game, even if it is often focused not on direct attacks but on various threats of which queening is the main one.

Studies of double attacks

The double attack in the broadest sense of the word occurs most frequently in studies. At a time when chess theoreticians still regarded this device as one of many elements of tactics, thereby underestimating its versatility and significance in tactical operations, master problemists had long been aware of the major role played by the double attack and paid due tribute to it in their works.
On the pages of this book you have examined numerous examples of games that were more or less connected with double attacks. Now we should like to acquaint you with some outstanding works of art that are entirely in the realm of the double attack. These studies also reflect the aesthetic side of this truly universal device.

A. Troitzky, 1913


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White to play and win

At first sight White's chances of winning appear dim, for to win he has to capture the rook. But at this stage the idea of capturing the rook seems to be quite far-fetched. And yet let us see what happens when White plays

1 ♘c4+ . . .

After this move the rook has every reason to feel uncomfortable. This is because the king has only one square to which it can move without immediate grave consequences, any other move exposing it to a fork from the knight.

1 . . . ♔f4

The rook can now move almost to any square on the 5th rank. But the next attack shows how limited its freedom of movement is.

2 ♘g7! . . .

At this point we realize that the "lebensraum" of Black's rook is restricted to the square d5, for if it moves to f8, f6 or c5 White immediately forks it and 2 . . . ♖f7 or 2 . . . ♖b5 is decisively countered by 3 ♘e6+ and 4 ♘d6+.

2 . . . ♖d5

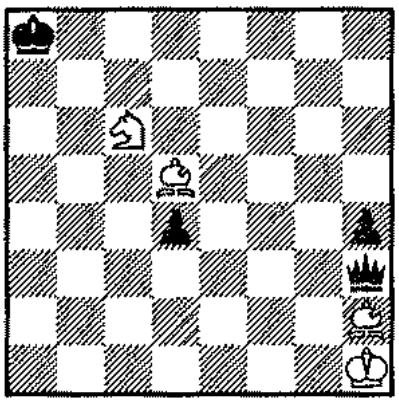
Black's rook threatens to flee to d3.

3 ♘e6+ ♔e4 4 ♔g4! h5+ 5 ♔h4

Black is in Zugzwang. Any move with the king or with the rook (except ♖d1) leads to a fork. The most obstinate move is 5 . . . ♖d1, but then the fork after 6 ♘g5+ ♔f4 7 ♘h3+ decides the game.

The following two studies show the queen succumbing to a double attack, but each game takes an entirely different course.

H. Rinck, 1927


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White to play and win

The mechanism of double attack has already been prepared here and all White has to do is set it in motion, although for the time being Black's queen is beyond the knight's reach. Despite this White's task is to prepare a strike against the queen. Let us try driving the queen to the knight especially to prevent 1 . . . ♕f1+, which would result in an

immediate draw as a result of perpetual check.

1 ♗g2 . . .

The queen has not got much of a choice of squares it can move to. It is lost if it moves to any square on the c8–h3 diagonal. 1 . . . ♕b3 and 1 . . . ♕d3 are worthless for the same reason. No better is 1 . . . ♕a3 or 1 . . . ♕c3 because of 2 ♘ × d4 + ♔a7 3 ♘b5 +. Hence, out of 12 squares the queen has only one it can move to without danger.

1 . . . ♕e3

It seems Black can breathe a sigh of relief. But this is not so.

2 ♘ × d4 + ♔a7 3 ♗g1! . . .

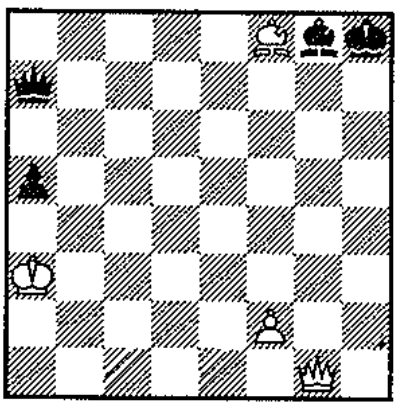
"What a nuisance these confounded bishops are!" the queen might cry out in despair. It managed to elude one bishop, but there is no escape from the other one.
It is actually impossible to find a safe square for the queen on an almost empty board. In any case all Black squares are taboo for the queen, the transgression of which results in an immediate loss. If it moves to d3, then White plays 4 ♘c6 + with an unavoidable fork. Hence out of 19 squares the queen has only one to move to:

3 . . . ♕e8

But there, too, it falls prey to a double attack:

4 ♘b5 + ♔b8 5 ♗h2 + ♔c8 6 ♘d6 +.

L. Kubbel, 1935



White to play and win

It is not easy to predict that this is the prelude to a double attack. Let us see how the situation develops.

1 ♕a1 + ♔h7 2 ♕b1 + . . .

The unfortunate posting of Black's bishop and king enables White to improve his queen's placing in a series of stair-like steps, although it is not very clear at first what White is up to.

2 . . . ♔h8 3 ♕b2 + ♔h7 4 ♕c2 + ♔h8 5 ♕c3 + ♔h7 6 ♕d3 + ♔h8 7 ♕h3 + ♗h7 (7 . . . ♕h7 8 ♕c3 + and mate on next move) 8 ♕c3 + ♔g8 9 ♕c8! . . .

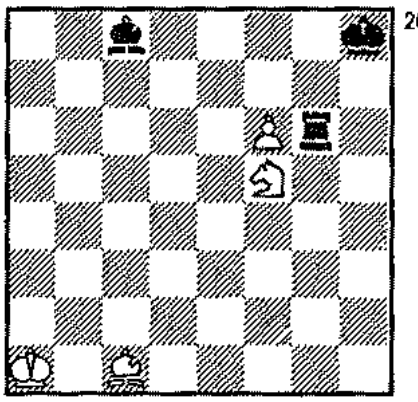
Now we see what White's plan was: His queen can now threaten a double attack. His opponent's queen may not step on the black squares, if it moves to f7, White plays 10 ♗h6 + with mate. But Black's king can avoid the dangerous confrontation by

9 . . . ♔f7

But at this point it becomes appar-

ent that the move 9 ♕c8 contained a second threat, namely that of capturing the queen. White plays 10 ♘c5!, after which the queen is trapped.

V. Korolkov, 1951



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White to play and win

In Korolkov's study, the entire thrilling struggle based on double attacks is centered on the use of the pawn.

1 f7 . . .

Already White's first move is a double attack, threatening to queen and in reply to 1 . . . ♖f6 he has the threat of playing 2 ♗b2 concealed up his sleeve. But Black replies in kind.

1 . . . ♖a6+!

This, too, is a double attack of a special kind. Black has two threats in store, i. e. if 2 ♔b2 then 2 . . . ♖f6 or if 2 ♔b1 then 2 . . . ♗×f5+ is possible.

The other defence by 1 . . . ♖g8 is doomed to failure because of the double attack: 2 fg(♕)+ ♔×g8 3 ♘e7+.

2 ♗a3! ♖×a3+ 3 ♔b2 . . .

Again we see a double attack being mounted threatening 4 f8(♕)+ and 4 ♔×a3. Black meets the second threat with a reply which is also based on double attack.

3 . . . ♖a2+!

If 4 ♔×a2, then 4 . . . ♗e6+ followed by 5 . . . ♗×f7. White's king tries to hide. But where?

4 ♔c1! . . .

If White had played 4 ♔c3? Black's saving move would have been 4 . . . ♖c2+! leaving no escape for the king.

4 . . . ♖a1+! (4 . . . ♖c2+ would have led to a quick defeat, for the pawn cannot be stopped) 5 ♔d2 ♖a2+ 6 ♔e3 ♖a3+ 7 ♔f4 ♖a4+ 8 ♔g5 . . .

The game seems to be over, but Black launches a fresh counter-offensive, which is also based on double attack.

8 . . . ♖g4+! 9 ♔h6 (9 ♔×g4 ♗×f5+ with a draw) 9 . . . ♖g8

Through a titanic effort Black manages to mobilize his rook in the struggle with the pawn. But its placing is too weak to be effective, and White wastes no time in utilizing the situation to his advantage.

10 ♘e7! ♗e6!

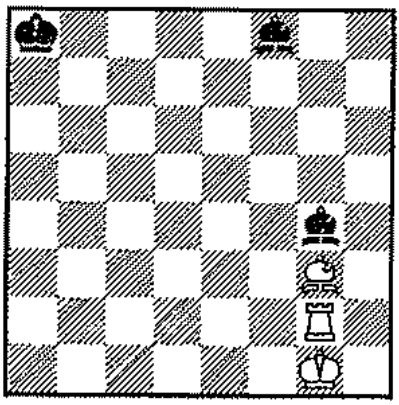
Black puts up a desperate defence and parries the threat of 11 fg(♕) mate.

11 fg(♕)+ ♔×g8 12 ♘g6 mate.

The series of double attacks exchanged between the two sides has produced an unexpected and unique mating position.

Although perhaps not quite so exciting, the following study leaves a lasting impression. Here the struggle flares up around a double attack planned by White.

M. Havel, 1926



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White to play and win

The start of the contest seems to herald no great events. To prevent Black from moving his bishop from f8 and giving check, White plays:

1 ♗f2 . . .

Since the bishop at g4 is attacked White must be prevented from playing 2 ♖g8. Black has no choice but to play

1 . . . ♗e6

Now the bishop is fair game for the rook.

2 ♖g6 ♗d5!

Black has to be very cautious in choosing a safe square for the bishop. Bad is 2 . . . ♗f7 or 2 . . . ♗a2 because of the immediate double attack. 2 . . . ♗c4 is just as unsatisfactory in view of the double attack by 3 ♖c6, while 2 . . . ♗b3 leads to the main version.

3 ♖g5 ♗c4 4 ♖g4 ♗b3 5 ♖g3 ♗a2

At last the bishop has found "safe" refuge at a2, having threaded a narrow path to escape harassment by the rook. But this has created favourable conditions for a double attack on the a-file, and White immediately exploits the opportunity.

6 ♖f3! . . .

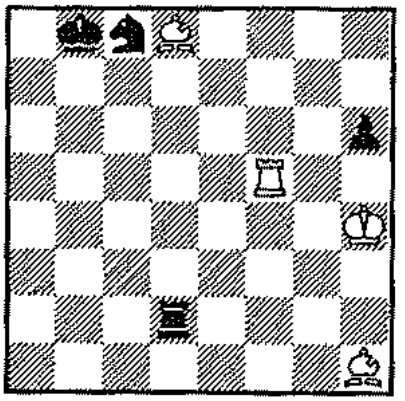
Now the second bishop is forced to follow no less narrow path.

6 . . . ♗e7 7 ♖e3 ♗d6 8 ♖d3 ♗b4 9 ♖d4, and White has succeeded after all in forcing his opponent into a position which leaves him open to a double attack.

In accurate combination studies, usually both sides use the double attack and the one who "laughs last" wins, i. e. the one who executes the last double attack.

Here are some characteristic examples.

A. Troitzky, 1934



White to play and win

The game starts with a position in which White has to ward off a double attack, with the bishop hanging and 1 . . . ♖h2+ being threatened. If he tries to bring the bishop to safety by going 1 ♗d5, Black presses home the attack by playing 1 . . . ♘d6 2 ♖e5 ♘c4! and the game ends in a draw. This leaves White no choice but to give check.

1 ♖b5+ . . .

Black's king may not step aside because 1 . . . ♔a7 2 ♖a5+ ♔b8 3 ♖a8 mate, but Black finds a brilliant solution.

1 . . . ♘b6!

With a view to continuing with 2 . . . ♔c8 after 2 ♖ × b6+ after which the loss of a bishop is unavoidable.

2 ♗ × b6 . . .

Black gets a breather and is apparently able to take the bishop with impunity.

2 . . . ♖h2+ 3 ♔g4! ♖ × h1

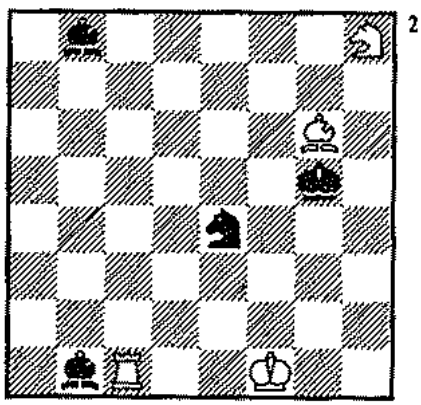
Black has carried out his double attack and achieved a balance of forces which promises to end in a draw. But in the course of the game, White himself has set the mechanism of double attack (in the present case it is the discovered check) in motion. He uses it in order to prepare another form of double attack, which is sometimes referred to as discovered attack.

4 ♗g1+! ♔c7 5 ♖b1 ♔d7

Black's king may move only on white squares, otherwise the rook is lost when the bishop moves. With his next move, White forces the king to move to the queen's side and drives it towards the edge.

6 ♖e1! ♔c6 7 ♖d1 ♔b5 8 ♖c1 ♔a4 9 ♖b1 ♔a3 10 ♗c5+ or 9 . . . ♔a5 10 ♗b6+ and wins.

A. Zeletski, 1931



White to play and win

In this explosive situation White has already made preparations for a double attack (his opponent's

bishop and knight are hanging), but the knight fork at d2 prevents the rook taking the bishop. This threat still needs some preparation.

1 ♔g2 ♗d3 2 ♖d1 . . .

Black's situation is critical. 2 . . . ♗c2 is followed by 3 ♖d8 and if 3 . . . ♗a7 then 4 ♔f3 ♘d2+ 5 ♖×d2 ♗×g6 6 ♖g2+ with a decisive double attack. Black must defend himself against the threatened 4 ♔f3 by 3 . . . ♗f4, but this is followed by 4 ♖d5+ ♔g4 (4 . . . ♔h4 5 ♔f3 again with a double attack), and a surprising mate by 5 ♗h5+ ♔h4 6 ♘g6. But Black has a very effective reply, which is also based on double attack.

2 . . . ♘f2! 3 ♔×f2 ♗a7+! 4 ♔e1! (as we shall presently see, e1 is the only square left for the king).

4 . . . ♗×g6

The first skirmish ended in Black's favour. But the next double attack, which threatens the next, brings Black to the brink of defeat.

5 ♖d7 ♗b8

Here the posting of White's king plays a role. If he stood at e2, Black could save himself by playing 5 . . . ♗h5+.

6 ♖g7 ♔h6!

But Black's courage is not broken. We shall soon see that he has another double attack up his sleeve.

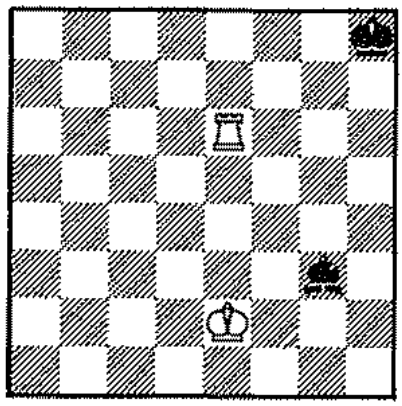
7 ♖×g6+ ♔h7

Now it is White who faces a problem. How can he find a way out of the situation which has arisen? The best way is by a double attack.

8 ♖e6! . . .

We shall soon see that this is an extremely important move. This is precisely the point from which the rook can fulfil its last mission.

8 . . . ♗g3+ 9 ♔e2! ♔×h8

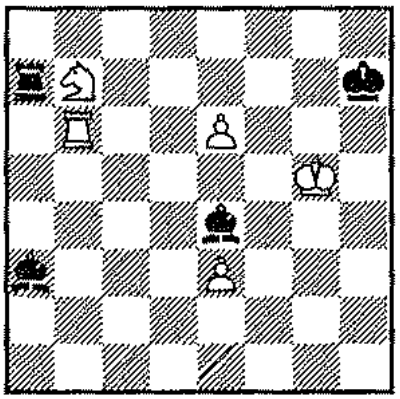


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At last Black breathes a sigh of relief, for a draw seems to be in sight. But White's next move restores order.

10 ♔f3! and the issue is decided, for the only squares the bishop can move to, i. e. h2, h4, c7 and b8, are all open to double attacks leading to the loss of the bishop.

G. Kasparyan, 1950


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Draw

White is in a precarious situation. His knight is threatened and cannot move anywhere. If he moves to d8, Black makes a double attack by the bishop from e7; if it moves to d6 a double attack on c5 follows. The attempt to convert the passed pawn is also doomed to failure: 1 ♔f6 ♖×b7 2 ♖×b7 ♗×b7 3 e7 ♗b2+! 4 ♔e6 ♗c6 5 ♔f7 ♗d5+ 6 ♔f8 ♗g7+ 7 ♔e8 ♗e6 8 ♔d8 ♗f6, and Black wins.
So what can White do? He tries a double attack:

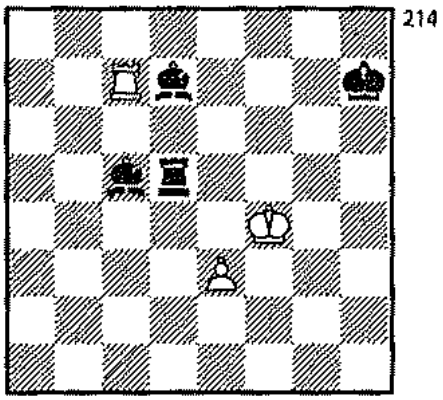
1 ♘d6 ♗c5 2 e7! ♖×e7 3 ♘f5! ♗×f5

Black is two bishops up, but White's next move conjures up a double attack.

4 ♖c6! ♖e5 5 ♔f4 . . .

Now it is Black who is in trouble. Three of his pieces are threatened, and if he goes 5 . . . ♖d5, then White replies with 6 e4 and ends the game with an immediate draw. Thus, his only hope is a counterattack.

5 . . . ♗d7! 6 ♖c7 ♖d5


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Black has managed to save two of his threatened pieces, but White wastes no time before mounting the next double attack.

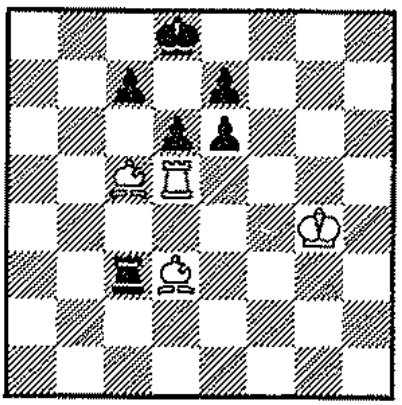
7 ♔e4! ♗b6 8 ♖b7 ♖d6 9 ♔e5! ♗c5 10 ♖c7 ♗b4 11 ♖b7 ♗a3 12 ♖a7 ♖d3 (or 12 . . . ♖e6+ 13 ♔d5 ♖d6+ 14 ♔e5 etc.) 13 ♔e4 ♗c5

Black's attempt to launch a double attack of his own fails: 13 . . . ♖×e3+ 14 ♔d4! draw.

14 ♖c7 ♗b6 15 ♖b7 ♖d6 (15 . . . ♖×e3+ 16 ♔f4!) 16 ♔e5! and everything starts all over again. Since the throng of White and Black pieces can go on moving back and forth perpetually, the game is considered drawn.

This study is truly an "ode to the double attack". Somewhat later Korolkov took Kasparyan's idea a little further and created a study in which the stronger side succeeds, under similar circumstances, in breaking the double attack deadlock.

V. Korolkov, 1953/54



White to play and win

White's bishop and rook are under attack, and if he loses one of these pieces his prospects are bleak. Only a counterattack can save him.

1 ♗b4 ♖b3

As in the preceding study, the rook moves aside keeping an eye on the two bishops.

2 ♖d4 e5

Worse is 2 . . . c5 3 ♗a5 + ♔d7 4 ♗c2 ♖a3 5 ♖a4, and retains his piece advantage.

3 ♗c2 ♖b2 4 ♖c4 d5 5 ♗a3 ♖a2 6 ♖c3 d4 7 ♗b1 ♖a1 8 ♖b3

As you can see, White has succeeded in asserting his material advantage. Victory is only a question of time.

Sample games

We have convinced ourselves of the importance of double attacks. It is no exaggeration to say that a double attack or at least the threat of one occurs almost in every game. We have picked eight games in which the double attack either decided the game or was its leitmotif, in order to illustrate how situations connected with double attacks develop.

We shall try to analyse the motives of double attacks with a view to fathoming those mysterious forces which engender them.

Queen's Gambit
Rubinstein—Snosko-Borovski
Petersburg 1909

1 d2—d4	d7—d5
2 c2—c4	e7—e6
3 ♘b1—c3	♘g8—f6
4 ♗c1—g5	♗f8—e7
5 e2—e3	♘b8—d7
6 ♘g1—f3	0—0
7 ♕d1—c2	. . .

Rubinstein's favourite move at this point. He still has the choice of castling either short or long.

7 . . .	b7—b6

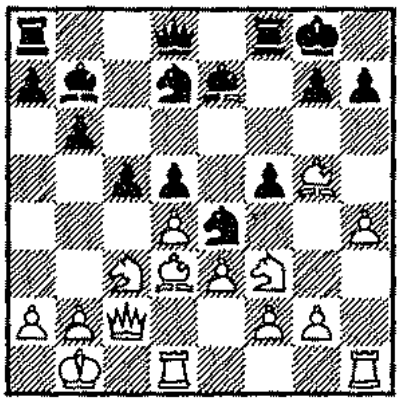
According to modern theory, the most energetic way of disrupting White's build-up is by going 7 . . . c5, disregarding the disadvantage of having a Black pawn at d5. After the text move, White realizes a plan which is connected with long castling and an attack on the king's side.

8 c4 × d5	e6 × d5
9 ♗f1—d3	♗c8—b7
10 0—0—0	. . .

In a game between Alekhine and

Yates played in Hamburg a year later, an even stronger move 10 h4 was played, preventing the relief move 10 . . . ♘e4.

10 . . .	♘f6—e4
11 h2—h4	f7—f5
12 ♔c1—b1	c7—c5?

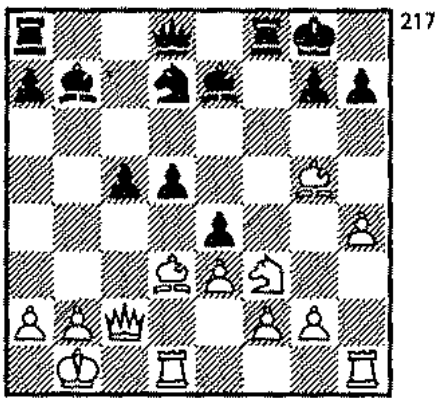

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Already Black's 11th move seems rather dubious (better is the quiet move 11 . . . ♖e8), but his 12th move is an outright mistake, which in the given position creates conditions for White to launch a double attack. Rubinstein makes masterly use of the opportunity created by these conditions, namely the opening of the diagonals.

13 d4 × c5	b6 × c5

At this point we realize the strength of White's 12th move. If the White king were still at c1, then Black could play 13 . . . ♘d × c5, because 14 ♘ × d5 is worthless, because of 14 . . . ♘ × d3 +. But now the reply to 13 . . . ♘d × c5 is 14 ♘ × d5! ♗ × d5 15 ♗c4 and White wins. The ability to foresee such nice points is an indispensable attribute of the good chess-player.

14 ♘c3 × e4	f5 × e4


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15 ♗d3 × e4! . . .

Let's get down to brass tacks. By sacrificing the bishop, White creates the basis for a double attack along the opening diagonal. As you will soon realize, all this required extensive and exact calculation.

15 . . .	d5 × e4
16 ♕c2—b3 +	♔g8—h8
17 ♕b3 × b7	e4 × f3

Black pins all his hopes on this pawn.

18 ♖d1 × d7 . . .

Another double attack, this time on the bishop and the queen.

18 . . .	♕d8—e8
19 ♖d7 × e7	♕e8—g6 +
20 ♔b1—a1	♖a8—b8
21 ♕b7—e4	♕g6 × e4
22 ♖e7 × e4	f3 × g2
23 ♖h1—g1	♖f8 × f2

The first impression is that by his sacrifice Black is able to stage a dangerous counterattack, because his pawn at g2 looks very threatening and on top of that pawn b2 is

hanging. But White has calculated everything down to the last detail, and his next move clarifies the situation.

24 ♖e4—f4! ...

This is how easily White fends off the threats, for if 25 ... ♖b × b2 (or 25 ... ♖f × b2), then 26 ♖f8 + ♖ × f8 27 ♔ × b2 with an easily won end-game.

24 ...	♖f2—c2
25 b2—b3	h7—h6
26 ♗g5—e7	♖b8—e8
27 ♔a1—b1!	

The last fine point, which had to be anticipated well in advance.

27 ...	♖c2—e2
28 ♗e7 × c5	♖e8—d8
29 ♗c5—d4	♖d8—c8
30 ♖f4—g4	

This final double attack ends the fight. Black resigned.

Spanish Opening
Capablanca—Dus-Khotimirski
Petersburg 1913

1 e2—e4	e7—e5
2 ♘g1—f3	♘b8—c6
3 ♗f1—b5	a7—a6
4 ♗b5—a4	♘g8—f6
5 0—0	♗f8—e7
6 ♖f1—e1	b7—b5
7 ♗a4—b3	d7—d6

It is interesting to note that the variant played here is in keeping with the latest modern theory.

8 c2—c3 ♘c6—a5

Nowadays Black usually castles short on the 8th move, the knight move to a5 being made after 9 h3.

9 ♗b3—c2	c7—c5
10 d2—d4	♕d8—c7
11 ♘b1—d2	♘a5—c6
12 ♘d2—f1	...

This move, which was earlier used by Lasker, was very popular in those days. Today White usually plays 12 dc (Rauser) or 12 d5. As shown by the game played by Geller and Mecking (Interzonal Tournament, Palma de Mallorca 1970), Black gets a difficult game also in the latter case.

12 ...	c5 × d4
13 c3 × d4	♗c8—g4

Black's position is by no means bad even if he plays 13 ... ed.

14 d4—d5	♘c6—d4
15 ♗c2—d3	0—0

15 ... ♘h5! 16 ♗e3 ♘ × f3 + 17 gf ♗d7 would have been more in keeping with the spirit of this game.

16 ♗c1—e3 ♖a8—c8

And here it would have been better to move the other rook to this square.

17 ♗e3 × d4	e5 × d4
18 a2—a4!	...

White immediately attacks his opponent's pawns.

18 ...	♕c7—b6
19 a4 × b5	a6 × b5
20 h2—h3	♗g4 × f3

White now gets a permanent advan-

tage in view of the weak pawns at b5 and d4. How should Black have continued? Bad was of course 20 . . . ♗h5 because of 21 g4, but by 20 . . . ♗d7! he would have kept his two bishops and would have had good prospects of countering, because if 21 ♘g3 with the threat 22 ♗f1, then 21 . . . ♘e8 22 ♗f1 ♗f6 23 ♘h5 ♗e5.

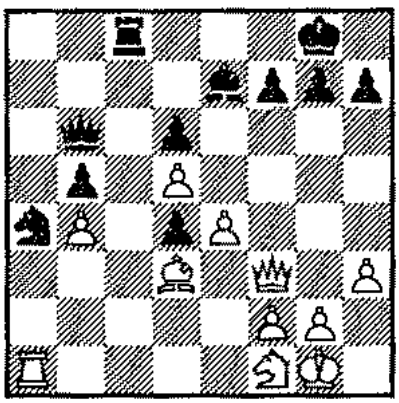
21 ♕d1 × f3 ♘f6—d7

Black transposes his knight to c5 and clears square f6 for the bishop.

22 ♖e1—c1! ♘d7—c5
23 b2—b4 ♘c5—a4?

He suspects no evil designs. He should have exchanged at d3 and then played his bishop to f6.

24 ♖c1 × c8 ♖f8 × c8


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Please take a close look at this position. The Black rook is not covered, and this circumstance enables White to mount a tactical operation in the form of a double attack.

25 e4—e5! g7—g6

Although Black has parried the threatened 26 ♕f5, the pawn takes over the role of blockbuster and destroys the Black king's fortress.

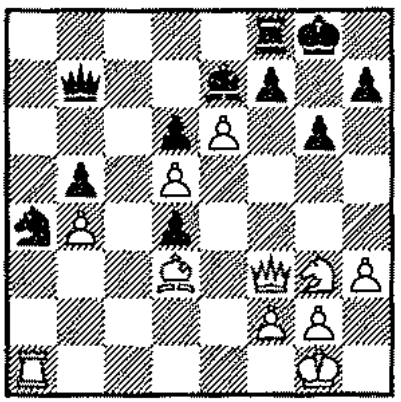
26 e5—e6 ♖c8—f8

If 26 . . . fe then 27 ♕g4.

27 ♘f1—g3! . . .

Capablanca's attack is very forceful indeed. To 27 . . . fe he intended to reply with 28 ♕g4 e5 29 ♗ × g6!

27 . . . ♕b6—b7


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28 ♘g3—f5! . . .

The sacrifice cannot be accepted because of the inevitable mate after 29 ♕ × f5. With the aid of the double attack White also throws his knight into the attack. What can Black do? He is threatened with 29 ♘h6+ and 30 ♘ × f7 and with loss of material.

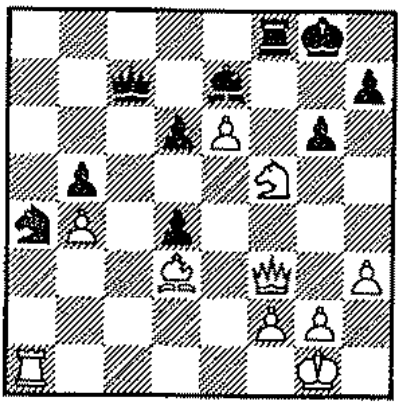
28 . . . f7 × e6

A natural move to prevent the pawn from being threatened. But this move enables White quickly to decide the battle in his favour by opening a file. The most tenacious move would have been 28 . . . ♔h8 in order to deprive White of the opportunity of giving check.

29 d5 × e6! ...

Another surprise in the form of a double attack! To 29 ... ♕ × f3 White replies with 30 ♘ × e7 +, and White captures a piece.

29 ... ♕b7—c7


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If Black had played 29 ... ♕a7, then things would have been easy for White: 30 ♘h6 + ♔g7 31 ♘f7, threatening capture at b5 and 32 ♕f4 with a telling attack.

30 ♕f3—c6! ...

Still another double attack, the last one in this game.

30 ... ♕c7—d8
31 ♘f5 × e7 + ♕d8 × e7
32 ♗d3 × b5 ♘a4—c3
33 ♕c6—d7 ♕e7 × d7
34 ♗b5 × d7, and White won quickly.

Sicilian Defence
Averbakh—Taimanov
Zurich 1953

1 e2—e4 c7—c5
2 ♘g1—f3 ♘b8—c6
3 d2—d4 c5 × d4
4 ♘f3 × d4 ♘g8—f6
5 ♘b1—c3 d7—d6
6 ♗f1—c4 ...

White's bishop has obvious intentions regarding square f7. For a long time it was believed that Black could easily neutralize it by e7—e6. But in the fifties it was discovered that White can maintain the bishop's attacking momentum by the thrust f2—f4—f5, especially if this plan is accompanied by long castling.

6 ... e7—e6
7 0—0 ...

Today, one usually plays 7 ♗e3, 8 ♕e2, followed by long castling.

7 ... a7—a6
8 ♗c1—e3 ♕d8—c7
9 ♗c4—b3 ♗f8—e7
10 f2—f4 ♘c6—a5
11 ♕d1—f3 b7—b5

This is how—until this game—this variant was frequently played, White's next move usually being 12 f5, which achieved nothing. For this reason the entire system was regarded as harmless for Black.

12 e4—e5! ...

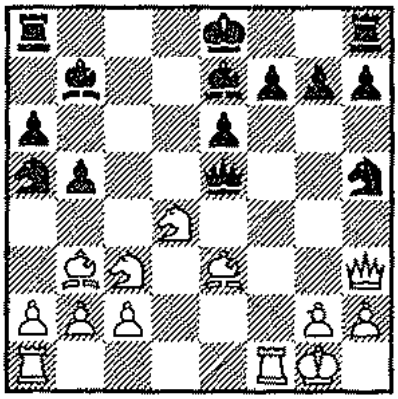
In those days this was a novel idea: White offers a pawn sacrifice.

12 ... ♗c8—b7
13 ♕f3—g3 d6 × e5
14 f4 × e5 ♘f6—h5
15 ♕g3—h3 ...

White certainly did not sacrifice the pawn in order to win a piece by 15 ♕f2 0—0! 16 g4, because in this

case it is possible to play 16 . . . ♘ × b3 17 ab ♕ × e5 18 gh ♕ × h5, and Black has a strong attack going.

15 . . . ♕e7 × e5

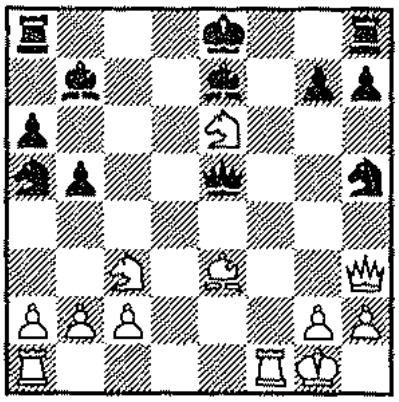

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The first and at the same time decisive mistake. Analyses have proved that it is correct to play 15 . . . ♘ × b3 16 ♘ × b3 and only then 16 . . . ♕ × e5. If White plays 17 ♘a5, Black can afford to get involved in complications which are not devoid of advantage for him, i. e. 17 . . . b4! 18 ♘c4 ♕c7! 19 ♕ × h5 0—0.

16 ♗b3 × e6! . . .

The bishop, which was exposed for such a long time to the danger of being taken, now offers itself to be taken. Black has to take it, because if 16 . . . 0—0 then 17 ♖f5, a very unpleasant prospect, especially since 17 . . . ♘f4 is doomed to failure due to loss of a piece after 18 ♖ × e5 ♘ × h3 + 19 ♗ × h3.

16 . . . f7 × e6
17 ♘d4 × e6 . . .


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An instructive position of a double attack has developed. Two things are threatened by White: first, to recapture the piece by 18 ♕ × h5 + ♕ × h5 19 ♘ × g7 +, and secondly, if the knight dodges to f6, to capture the queen by 18 ♗f4. If Black covers the knight by 17 . . . g6, then 18 ♗d4 decides the issue. There is no satisfactory defence in sight for Black.

17 . . . ♗b7—c8
18 ♕h3 × h5 + ♕e5 × h5
19 ♘e6 × g7 + ♔e8—d7
20 ♘g7 × h5 . . .

The two-pawn superiority is of course entirely sufficient for a win, but Black cannot make up his mind to give up and continues the game to the bitter end.

20 . . . ♘a5—c4
21 ♗e3—d4 ♖h8—g8
22 ♘c3—d5 ♖g8—g5
23 ♘h5—f6 + ♗e7 × f6
24 ♘d5 × f6 + ♔d7—c6
25 ♘f6 × h7 ♖g5—g6
26 ♖a1—e1 b5—b4
27 b2—b3 ♘c4—a3
28 ♖e1—e5 ♘a3—b5
29 ♗d4—e3 ♘b5—c3
30 ♘h7—f8 . . .

White's pieces have taken up active positions. The final offensive begins.

30 . . .	♖g6–g7
31 ♖f1–f6+	♔c6–c7
32 ♗e3–h6	♖g7–g4
33 ♖e5–e7+	♔c7–d8
34 ♖e7–h7	♖a8–b8
35 ♘f8–e6+	♗c8×e6
36 ♖f6–f8 mate.	

Nimzowitch Indian Defence
Uhlmann–Averbakh
Dresden 1956

1 d2–d4	♘g8–f6
2 c2–c4	e7–e6
3 ♘b1–c3	♗f8–b4
4 e2–e3	0–0
5 ♘g1–e2	. . .

This is hardly better than playing the knight to f3, but as a rule it leads to variations that have not been so well explored.

5 . . .	d7–d5
6 a2–a3	♗b4–e7
7 c4×d5	e6×d5

After 7 . . . ♘×d5 White can continue by going 8 g3, after which his opponent will have a hard time proving that his position is not worse.

8 ♘e2–g3	c7–c5!

This move, which occurred already in the 25th game between Euwe and Alekhine in 1937, is the best way to restore equilibrium.

9 d4×c5	♗e7×c5
10 ♗f1–d3	. . .

Euwe mistakenly played 10 b4 and after 10 . . . d4! found himself in difficulties, because after 11 ♘a4 came the effective 11 . . . de! 12 ♕×d8 (12 ♘×c5? ef+ 13 ♔e2 ♗g4+) 12 . . . ef+ 13 ♔e2 ♗g4+. Black wins because White's king has to move to the d-file followed by check and capture of the queen.

10 . . .	♘b8–c6
11 0–0	♗c8–e6
12 ♘c3–e2	♗c5–d6
13 ♘e2–d4	. . .

White does not try to exploit the weakness of the pawn at d5 and his play is somewhat weaker. To 13 ♗d2, Black could have replied 13 . . . ♘e4! and chances would have been nearly equal.

13 . . .	♘c6×d4
14 e3×d4	♖f8–e8

The attempt to go over to the offensive without delay does not pay: 14 . . . ♘g4 15 h3 ♘×f2 16 ♖×f2! (16 ♔×f2 ♕h4 17 ♕f3 f5! with a strong attack) 16 . . . ♗×g3 17 ♗×h7+ ♔×h7 18 ♕d3+ with a double attack on h7 and g3.

15 ♘g3–f5	♗e6×f5
16 ♗d3×f5	♕d8–b6!

Black has overtaken his opponent in development and now plans to play on both flanks.

17 b2–b3	g7–g6
18 ♗f5–h3	. . .

White plans to play g2–g3 in order to bring his bishop to g2. In this manner he protects the K-side and trains his sights on d5.

18 . . . ♘f6–e4
19 ♕d1–d3 ♗d6–e7

The bishop takes up and influential position.

20 g2–g3 ♗e7–f6
21 ♗c1–e3 ♖e8–e7
22 ♖a1–c1 ♖a8–e8
23 ♖f1–d1 . . .

Black has the initiative, his forces are concentrated in the centre.

23 . . . ♕b6–d6
24 ♗h3–g2! . . .

White is cautious. If 24 b4 then 24 . . . ♘ × g3! 25 hg ♖ × e3 26 fe ♕ × g3 + 27 ♗g2 ♗g5, with a very dangerous attack for the sacrificed rook.

24 . . . h7–h5

Black intensifies pressure on the K-side. If 24 . . . ♕ × a3 then White would have reacted with 25 ♗ × e4! de (25 . . . ♖ × e4 26 ♖c5 ♖d8 27 ♖ × d5 ♖ × d5 28 ♕ × e4 ♕ × b3 29 ♖b1 ♕c4 30 ♖ × b7) 26 ♕c4 ♕d6 27 d5, with very promising play.

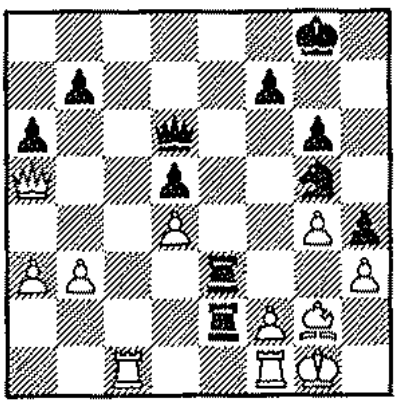
25 ♕d3–b5 a7–a6
26 ♕b5–a5 h5–h4
27 g3–g4 . . .

After 27 ♗f4 ♕e6 28 ♗e5 h3 Black would have had an attacking position.

27 . . . ♗f6–g5
28 ♗e3 × g5 ♘e4 × g5
29 h2–h3 . . .

If 29 ♕ × d5 then 29 . . . ♘h3 + 30 ♔f1 (30 ♔h1 ♘ × f2 + 31 ♔g1 ♕ × d5 and 32 . . . ♘ × d1) 30 . . . ♖e2! and Black wins.

29 . . . ♖e7–e2
30 ♖d1–f1 ♖e8–e3


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Black sacrifices a rook. White accepts the sacrifice assuming that this will lead to a draw. But the strongest reply would have been 31 ♖c3! b6 32 ♕ × a6 ♖ × c3 33 ♕ × e2 ♘ × h3 + 34 ♗ × h3 ♖ × h3 35 ♕e5, and White has a fighting chance.

31 f2 × e3 ♖e2 × g2 + !

By no means 31 . . . ♕g3 because of 32 ♕ × d5.
Very weak would also have been 31 . . . ♘ × h3 + 32 ♔h1 ♖ × g2 because of 33 ♖c8 + ♔g7 34 ♖ × f7 + ! ♔ × f7 (34 . . . ♔h6 35 ♔ × g2 ♕g3 + 36 ♔f1, and White wins) 35 ♕c7 + ♕ × c7 36 ♖ × c7 + and 37 ♔ × g2.

32 ♔g1 × g2 ♕d6–g3 +
33 ♔g2–h1 ♕g3 × h3 +
34 ♔h1–g1 ♕h3 × e3 + !

An important fine point. Although it sounds unlikely, Black manages

to capture both of his opponent's rooks.

35 ♔g1–h1 ...

White cannot save the situation even if he goes 35 ♖f2 because of 35 ... ♘h3+ 36 ♔h1 ♘×f2+ 37 ♔g2 h3+ 38 ♔f1 ♘d3 with an irresistible mating attack.

35 ... ♕e3–h3+
36 ♔h1–g1 ♕h3–g3+
37 ♔g1–h1 ♘g5–f3!

Black now threatens to play 38 ... ♕h3 mate. White has to give up a rook for a knight and is then faced with the inevitable loss of his second rook, being unable to prevent a double attack. If for instance 38 ♖c8+ ♔g7 39 ♖×f3 then 39 ... ♕×f3+ 40 ♔h2 ♕g3+ 41 ♔h1 ♕h3+ 42 ♔g1 ♕×g4+ and 43 ... ♕×c8.

38 ♕a5–d8+ ♔g8–g7
39 ♖f1×f3 ♕g3×f3+
40 ♔h1–h2 ♕f3–f4+
41 ♔h2–g2 ♕f4×g4+

White resigned. Black retains his superiority after 42 ♔f2 ♕f4+ 43 ♔e2 ♕×c1 44 ♕×d5 ♕c2+ 45 ♔e3 ♕c6 46 ♕e5+ ♕f6.

Grünfeld Indian Defence
D. Byrne–Fischer
New York 1956

1 ♘g1–f3 ♘g8–f6
2 c2–c4 g7–g6
3 ♘b1–c3 ♗f8–g7
4 d2–d4 0–0
5 ♗c1–f4 d7–d5

As we shall soon see, this approach to the opening game is characteristic of modern chess. For a certain length of time the players conceal their true intentions. Only at this point can it be said that they have decided in favour of the Grünfeld Indian Defence. Normally this position occurs after 1 d4 ♘f6 2 c4 g6 3 ♘c3 d5 4 ♘f3 ♗g7 5 ♗f4 0–0.

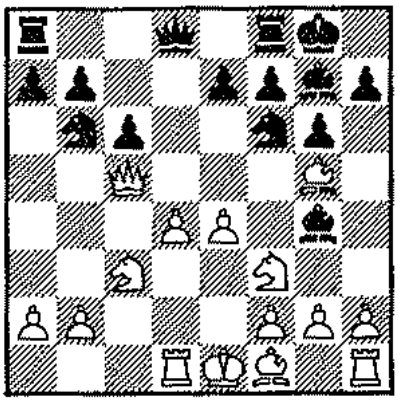
6 ♕d1–b3 ...

In this way White covers the pawn and strengthens the pressure on the centre. But as you know a queen that is sent into action too early in the game is very likely to become the target of attack itself.

6 ... d5×c4
7 ♕b3×c4 c7–c6
8 e2–e4 ♘b8–d7

This quiet development move is not in keeping with the spirit of the defence chosen by Black. Black had to try to exploit the bad posting of the enemy queen in order to take over the initiative by 8 ... b5 9 ♕b3 ♕a5 and by the threat 10 ... b4.

9 ♖a1–d1 ♘d7–b6
10 ♕c4–c5 ♗c8–g4
11 ♗f4–g5 ...



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White would like to prevent ♘f6–d7. But the text move is not only bad because it means loss of time which could be used more profitably for development, but also because it leads to an unsound disposition of pieces. Master Byrne of course did not consider all the consequences of his sortie, and he could hardly have expected that the 13-year-old youngster sitting opposite would so elegantly exploit the weak move by the bishop.

11 . . . ♘b6–a4!!

A thunderbolt! This shows that the future world champion already possesses the incisive vision it takes to detect weaknesses in the opponent's position. With this telling move he put his opponent in a critical situation. For the sake of a double attack he temporarily sacrifices a piece, which he recovers after 12 ♘ × a4 ♘ × e4 13 ♕c1 (13 ♕b4 ♗ × f3 14 gf ♘ × g5) 13 . . . ♕a5 + emerging with a material advantage.

12 ♕c5–a3 ♘a4 × c3
13 b2 × c3 ♘f6 × e4

Having carefully considered the consequences Black seemingly obliges White in his desire to mount a double attack of his own.

14 ♗g5 × e7 ♕d8–b6!

A cold-blooded reply. If White accepts the exchange sacrifice by 15 ♗ × f8 he faces a very vigorous attack after 15 . . . ♗ × f8 16 ♕b3 ♘ × c3 17 ♖d3 (17 ♕ × c3?? ♗b4) 17 . . . ♕ × b3 18 ab ♗b4.

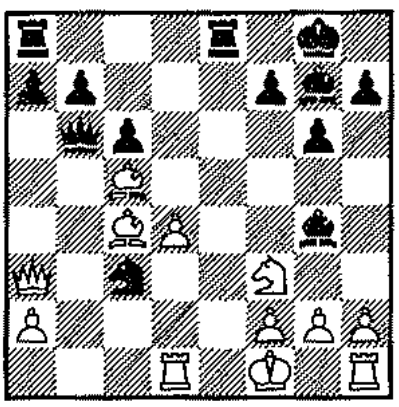
15 ♗f1–c4 . . .

Byrne just cannot face the fact that his young opponent has outplayed him so masterfully. He tries to complicate the situation and soon finds himself in a worse mess than before.

15 . . . ♘e4 × c3!

The boy shows no fear and calculates the complications with great precision. If 16 ♕ × c3 ♖fe8 17 ♗ × f7 + (17 ♕e3 ♕c7) 17 . . . ♔ × f7 18 ♘g5 +, then 18 . . . ♔ × e7 19 0–0 ♗ × d1 20 ♖ × d1 ♕b5, and Black foils the attack.

16 ♗e7–c5 ♖f8–e8 +
17 ♔e1–f1 . . .



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White apparently awaits the knight's retreat with satisfaction,

hoping for 17 . . . ♘b5 18 ♗ × f7 + ! ♔ × f7 19 ♕b3 + ♗e6 20 ♘g5 +. But he is in for a surprise.

17 . . .	♗g4—e6!!

Black sacrifices his queen. In later years experts would point out that one of Fischer's tactics was to frustrate his opponent's plans by unpredictable moves. As you see here the American already possessed this valuable gift very early in life.

18 ♗c5 × b6	. . .

Nothing better than this. If 18 ♗ × e6 then 18 . . . ♕b5 + ! 19 ♔g1 ♘e2 + 20 ♔f1 ♘g3 + 21 ♔g1 ♕f1 + followed by 22 . . . ♘e2 mate. To 18 ♕ × c3 Black had planned to reply 18 . . . ♕ × c5! 19 dc ♗ × c3.

18 . . .	♗e6 × c4 +
19 ♔f1—g1	♘c3—e2 +

An instructive demonstration of the effective use of discovered check.

20 ♔g1—f1	♘e2 × d4 +
21 ♔f1—g1	♘d4—e2 +
22 ♔g1—f1	♘e2—c3 +
23 ♔f1—g1	a7 × b6
24 ♕a3—b4	♖a8—a4
25 ♕b4 × b6	♘c3 × d1

The knight has done a thorough job: for his queen Black got one rook and two pieces. This superiority is sufficient for a win in this position. The quickest road to victory is by a piece attack on the king.

26 h2—h3	♖a4 × a2
27 ♔g1—h2	♘d1 × f2
28 ♖h1—e1	♖e8 × e1
29 ♕b6—d8 +	♗g7—f8
30 ♘f3 × e1	♗c4—d5
31 ♘e1—f3	♘f2—e4
32 ♕d8—b8	b7—b5
33 h3—h4	h7—h5
34 ♘f3—e5	♔g8—g7
35 ♔h2—g1	♗f8—c5 +
36 ♔g1—f1	♘e4—g3 +
37 ♔f1—e1	♗c5—b4 +
38 ♔e1—d1	♗d5—b3 +
39 ♔d1—c1	♘g3—e2 +
40 ♔c1—b1	♘e2—c3 +
41 ♔b1—c1	♖a2—c2 mate.

Queen's Gambit
Averbakh—Estrin
Moscow 1964

1 c2—c4	♘g8—f6
2 ♘b1—c3	e7—e6
3 ♘g1—f3	d7—d5
4 d2—d4	♗f8—b4
5 ♗c1—g5	d5 × c4

Black chooses the aggressive Vienna variant which was in vogue in the thirties.

6 e2—e4	c7—c5
7 ♗f1 × c4	. . .

At this point one usually first played 7 e5 cd 8 ♕a4 + ♘c6 9 0—0—0 ♗d7 with a wild game ensuing, until Simagin discovered that due to the double attack on g5 and c3 after 7 ♗ × c4 cd 8 ♘ × d4 ♕a5 it is advisable to play 9 ♗ × f6! ♗ × c3 + 10 bc ♕ × c3 + 11 ♔f1! ♕ × c4 + 12 ♔g1, because the threat 13 ♖c1 leaves Black no time to take the piece at f6, while after 12 . . . ♘d7 13 ♖c1 ♕a6 14 ♗ × g7 ♖g8 15 a4! White has good attacking chances.

7 . . . c5 × d4
8 ♘f3 × d4 ♕d8—c7

Until this game this move was regarded entirely satisfactory. After 9 ♕a4 + ♘c6 10 ♘ × c6 ♗ × c3 + 11 bc ♗d7 Black indeed has a good game.

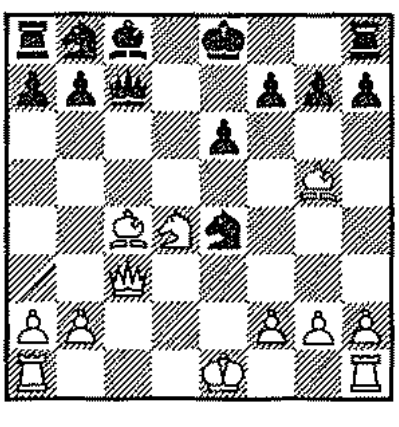
9 ♕d1—b3! . . .

Apparently White has overlooked the threatened double attack.

9 . . . ♗b4 × c3 +

Relatively better is 9 . . . ♕c5, although in this case, too, White gets a certain advantage by 10 ♗ × f6 gf 11 0—0. Black pins all his hopes on the impending double attack.

10 ♕b3 × c3 ♘f6 × e4


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White's queen and bishop are under fire. The first impression is that White will not be able to extricate himself without losing material. But his momentous lead in development with the weak points in his opponent's camp enable him to mount a counter double attack.

11 ♘d4—b5! ♕c7—c5

Yet another double attack threatening White's queen and square f2. But since there is no mating threat, White simply disregards the threat.

12 ♕c3 × g7! ♖h8—f8
13 ♗g5—h6 . . .

He continues playing in this spirit.

13 . . . ♕c5 × f2 +
14 ♔e1—d1 ♘b8—d7
15 ♖h1—e1 ♘e4—f6

After 15 . . . ♘ec5 White can play either 16 ♘c7 +, followed by 17 ♘ × a8, or 16 ♗e3 ♕h4 17 ♗g5 ♕g4 + 18 ♗e2 ♕a4 + 19 b3, capturing the queen.

16 ♗c4 × e6 ♕f2 × b2
17 ♖a1—c1!

Black resigns. Nothing can save him. 17 . . . ♕ × b5 is followed by the decisive 18 ♗c4 +, or 18 ♗ × d7 + ♔ × d7 19 ♖c7 + ♔d8 20 ♕ × f8 + and mate on next move.

Tarrasch Defence
Averbakh—Platonov
Alma Ata 1969

1 c2—c4 . . .

This pawn move is seen frequently at modern tournaments. But it happens frequently that as soon as the competitors have revealed their plans we see patterns emerging on the board which are other than the English opening. That is how it was in this game, too.

1 . . . c7—c5
2 ♘g1—f3 ♘b8—c6
3 e2—e3 . . .

White prefers the prosaic Queen's Gambit to the "romantic" Réti Opening. Black has no choice but to accept the invitation, because if he plays 3 . . . g6 White replies 4 d4 ♗g7, and his prospects are better thanks to the thrust 5 d5.

3 . . .	e7—e6
4 ♘b1—c3	♘g8—f6
5 d2—d4	d7—d5
6 a2—a3	♘f6—e4

Regarded as a sound answer to White's pedestrian move. But Black has a number of promising ways of continuing the game: 6 . . . ♗e7 6 . . . a6 and finally 6 . . . cd.

7 ♗f1—d3	♘e4 × c3
8 b2 × c3	♗f8—e7
9 0—0	0—0
10 ♗c1—b2	b7—b6?

What looks like a natural move puts Black in difficulties. The chances of the two sides would have been about even had he chosen the correct reply, namely 10 . . . dc 11 ♗ × c4 b6.

11 c4 × d5	e6 × d5

If Black had taken the pawn with his queen, White would have won a clear advantage after 12 c4 and 13 d5.

12 d4 × c5	♗e7 × c5
13 ♕d1—c2!	. . .

This is the punch-line. If White had immediately played 13 c4 then Black would have exchanged queens after 13 . . . dc and 14 ♗ × c4. Now White can play c3—c4, but keeping his queen and getting good attacking chances.

13 . . .	h7—h6

Black is forced to weaken his position. Even less satisfactory would have been 13 . . . g6.

14 c3—c4	d5 × c4

Black has no alternative but to take the pawn at c4, for 14 . . . ♗e6 is followed by 15 ♖fd1, an unpleasant prospect, whilst 14 . . . d4 loses a pawn by 15 ♗e4.

15 ♗d3 × c4	♔g8—h8

You will agree that Black's mistake on the 10th move produced serious consequences. White has forced open the diagonals for his mighty bishops and is poised for an attack on the king. He is already threatening to play 16 ♕g6 with a double attack on g7 which cannot be parried. Weak would have been for instance 15 . . . ♘e7, which would have been followed by 16 ♕c3 ♘f5 17 e4 and the loss of a piece. To protect himself against 16 ♕g6 Black is forced to lose valuable tempo enabling White to increase pressure.

16 ♕c2—e4	. . .

White's attack takes its own course. Winning a tempo, the queen changes over to the K-side.

16 . . .	♗c8—b7

Probably the decisive mistake. Black could have put up a stout defence by 16 . . . ♗d7, or better still 16 . . . ♕c7. But now his situation

is becoming hopeless because his white-square bishop cannot take part in the defence of the king's flank.

17 ♖f1–d1 ♕d8–c8

If 17 . . . ♕e7 then 18 ♕g4 f6 (18 . . . f5 19 ♕g6 and the threat of 20 ♕:h6+ which cannot be parried) 19 ♘h4! and Black already loses material.

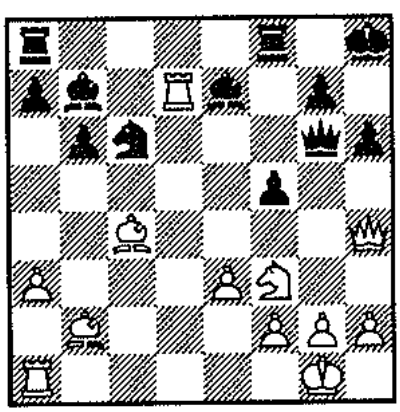
18 ♗c4–d3! . . .

White forces Black to open his king's defences.

18 . . . f7–f5
19 ♕e4–h4 . . .

Threats follow in short order. Black has to defend himself against 20 ♕ × h6+.

19 . . . ♕c8–e6
20 ♗d3–c4 ♕e6–g6
21 ♖d1–d7! ♗c5–e7


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White's rook has speedily penetrated into the seventh rank, and Black is unable to cover square g7 in any other way. If he tries to organize a counterattack by 21 . . . ♘d4 he loses a piece by 22 ed! ♗ × f3 23 ♕g3! At this point Black's defence is based on threatening square g2. For instance 22 ♖ × e7? would be weak because 22 . . . ♘ × e7 and mate is threatened at g2.

22 ♖d7 × b7! . . .

White sacrifices his queen and forces victory. He could, of course, have won using a different, quite deliberate and what is more a less complicated approach, namely by 22 ♕g3! ♕ × g3 23 hg ♖ab8 24 ♘e5! ♘ × e5 25 ♗ × e5 with a double attack on b8 and e7. Despite the fact that Black can save a piece by 25 . . . ♗f6! 26 ♗ × b8 ♗c6, White wins at least a pawn by 27 ♗ × a7 or 27 ♖ × a7. White cannot be reproached for sacrificing his queen and achieving his objective in this dramatic manner, but this approach calls for accurate and farsighted calculation.

22 . . . ♗e7 × h4
23 ♘f3 × h4 ♕g6–g5

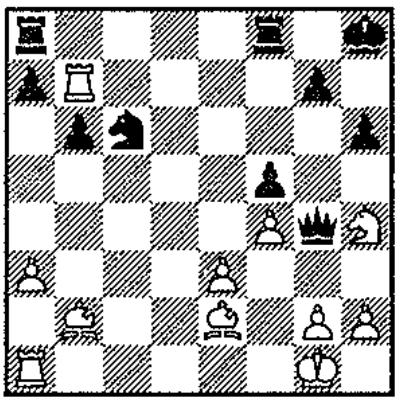
The main variant 23 . . . ♕h7 24 ♗d5! ♖ac8 (24 . . . ♘a5 25 ♖ × g7 ♕ × g7 26 ♗ × g7+ ♔ × g7 27 ♗ × a8 ♖ × a8 28 ♘ × f5+, and wins) 25 ♗e6! ♖ce8 26 ♗ × f5! ♖ × f5 27 ♖ × g7! ♖b5! is much more interesting. Black tries to evade the fatal discovered check, but White gains a decisive superiority in material after 28 ♘g6+ ♕ × g6 29 ♖ × g6 ♖ × b2 30 ♖ × h6+ ♔g7 31 ♖ × c6.

24 f2–f4 ♕g5–g4

If Black had immediately played 23 . . . ♕g4 then 24 f3 ♕g5 25 f4 (and then continued as shown above) he would have won.

25 ♗c4–e2!

Black resigned.


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The bishop is unassailable because if 25 . . . ♕ × e2 then 26 ♘g6 + and 27 ♖ × g7 mate. On the other hand if 25 . . . ♕ × h4 then 26 ♗ × g7 + ♔g8 27 ♗c4 + ♖f7 28 ♖ × f7 Black cannot avoid sustaining substantial losses in material, e. g. 28 . . . b5 29 ♗a2 ♘a5 30 ♗e6! ♖e8 31 ♖e7 + ♔h7 32 ♗f6 + ♖ × e7 33 ♗ × f5 + ! ♔g8 34 ♗ × h4 and White wins.
The double attack is the leitmotif of White's operations in all of these intricate variants. It still happens occasionally that even the world's best grandmasters fail to anticipate a double attack early enough. The following game is a good example.

King's Indian Opening
Portisch–Karpov
Moscow 1977

1 ♘g1–f3	♘g8–f6
2 g2–g3	b7–b6

Nowadays the world champion likes to fianchetto the queen's bishop.

3 ♗f1–g2	♗c8–b7
4 0–0	e7–e6
5 d2–d3	. . .

Up till now White has concealed his opening plans. Only at this point does it become apparent that he intends to take up a King's Indian position.

5 . . .	d7–d5
6 ♘b1–d2	♘b8–d7

An interesting idea. If Black had chosen the stock reply 6 . . . ♗e7 White could have played 7 e4! de 8 de. Taking the pawn by 8 . . . ♘ × e4 puts Black at a disadvantage: 9 ♘e5! ♘d6 10 ♗ × b7 ♘ × b7 11 ♕f3! with a double attack on b7 and f7 (Kotchiyev–Ivanov, Minsk 1976). This is why the world champion first developed the queen's knight.

7 ♖f1–e1	. . .

White is planning to make a thrust with the pawn e2–e4. He could have made this move first, but if 7 e4 then 7 . . . de 8 ♘g5 ♘c5 9 ♘g × e4 ♘f × e4 and it is plain sailing for Black.

7 . . .	♗f8–c5!
8 c2–c4	. . .

White is disconcerted by the bishop's move to c5 and he drops his planned thrust e2–e4, although he could still have stuck to it: if 8 e4 then for instance 8 . . . de 9 ♘g5 e3

10 fe ♗ × g2 11 ♔ × g2 ♘d5 12 ♘de4! and a satisfactory game for White. But at this point the rook move to e1 proves pointless.

8 . . .	0—0
9 c4 × d5	e6 × d5
10 ♘d2—b3	. . .

The bishop at c5 is apparently getting on White's nerves and he decides to drive it off, although b3 is not exactly an ideal posting for the knight.

10 . . .	♗c5—b4!

This move brings out the weakness of the rook's placing at e1 and wins valuable time. Worse would have been 10 . . . ♗d6 11 ♘bd4 ♖e8 12 ♘b5.

11 ♗c1—d2	a7—a5

Black's prospects would also have been good if he had exchanged the bishops, but Karpov wants to complicate the situation.

12 ♘b3—d4	♖f8—e8
13 ♖a1—c1	c7—c5
14 ♘d4—f5	. . .

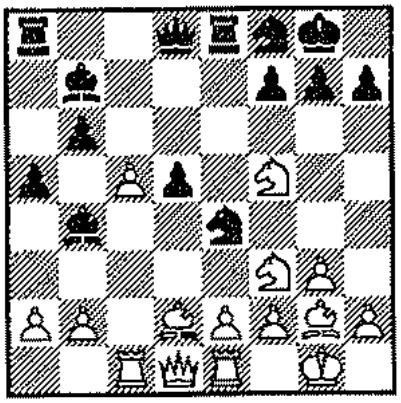
White's knight crosses the demarcation line and loses contact with the remaining White forces, and White now has to take great care that this unprotected knight does not give Black an opportunity to mount various tactical attacks.

14 . . .	♘d7—f8
15 d3—d4	. . .

One can understand White's reasoning: the enemy threatened to restrict his position by playing d5—d4. But this way Portisch abandons square e4 leaving it under the control of the world champion, who does not hesitate to take advantage of the opportunity.

15 . . .	♘f6—e4!
16 d4 × c5?	. . .

It is not easy for White to find a way out. He wants to weaken Black's central pawns and forgets for a moment his endangered knight. This is enough to bring him to the brink of ruin. His answer should have been 16 a3 to clear up the situation in the centre.



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16 . . .	♘e4 × d2
17 ♘f3 × d2	♕d8—g5!

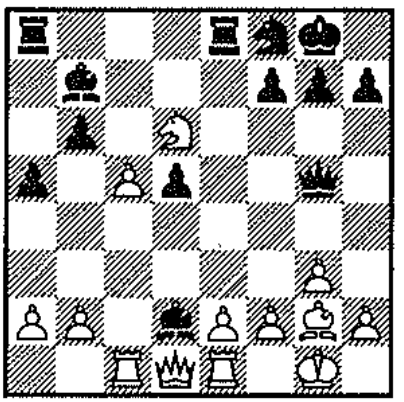
And here is the double attack! White's two knights are in danger. They can protect each other by 18 ♘e3, but after 18 . . . ♖ × e3! 19 a3 ♗ × d2 20 ♕ × d2 Black has more leverage in view of 20 . . . ♖ × g3!

18 ♘f5—d6	. . .

He has no choice but to concede the exchange. And indeed, as you will recall, the best defence against

the double attack is another double attack. But of course not in this position.

18 . . . ♗b4 × d2


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Portisch considered a number of variants in quest for a way out of this predicament, but to no avail. Let us also consider White's possibilities:
(a) 19 ♘ × e8 ♗ × c1 20 ♘d6 ♗d2 21 ♘ × b7 ♗ × e1;
(b) 19 h4 ♕h6 20 ♘ × e8 (20 ♘f5 ♕f6) 20 . . . ♖ × e8 21 c6 ♗a6. Karpov says that the variant 20 ♘ × b7 is stronger because after 20 . . . ♗ × e1 21 ♕ × e1 ♖ × e2 22 ♕ × e2 ♕ × c1 + 23 ♔h2! bc 24 ♗ × d5. White has a chance to launch a counterattack. But Black, too, has a better reply in this case, i. e. 20 . . . ♗ × c1! 21 ♕ × c1 ♖ × e2 etc.
(c) 19 c6 ♗a6 20 f4 ♕e7 21 ♘ × e8 ♕e3 + ! and wins. In the end Portisch struggled through to the text move, which is not more enticing than the other variant considered by us. There is no way of making good the material losses brought about by the double attacks.

19 ♘d6 × b7 ♗d2 × e1
20 ♕d1 × e1 ♖e8 × e2!

Another double attack.

21 ♕e1 × e2 ♕g5 × c1 +
22 ♕e2—f1 ♕c1—d2!

The final coup! The queen covers the pawn at d5 and controls square c1, which the Black rook threatens to occupy.

23 c5 × b6 . . .

If 23 c6 then 23 . . . ♖c8 24 ♕b5 ♕c1 + and 25 . . . ♕ × c6 wins.

23 . . . ♖a8—c8

In view of 24 . . . ♖c1 White admitted defeat, for if 24 ♕b5 then 24 . . . ♖c2! and the threatened mate forces White's queen to turn back.

Summarizing remarks on the double attack

When direct contact has been made with the rival forces and the pieces of the two sides are attacked or threaten to attack each other, this indicates that the tactical situation on the board has come to a head. Threats and attacks are the basic elements of tactics. Just as a house is made of bricks, so all tactical operations are made of these elements. Let us assume that an offensive operation has been carried out and one of our pieces attacks one of the opponent's pieces. Certain conditions have to be satisfied in order

that the operation may prove successful and the enemy piece be captured. First, this piece must have no way of evading the attack and secondly, the opponent's pieces and pawns must be unable to rush to its aid. There must not be a single piece or pawn that can support it or protect it against the attack or at least to block the line of fire of the attacking piece. In practice, such situations occur only in exceptional cases when there are many pieces on the board. Usually there are pieces and pawns around, which can provide assistance in time, i. e. on the next move. For this reason we can justifiably say that a simple single attack is not effective enough. In normal tactical conditions there are ample means of defence available. But what attack is effective then?

Apart from castling one can move only one piece or one pawn at a time. This means that it is extremely difficult to protect two or more pieces or to get them out of danger if they are attacked. I believe we are justified in saying that an attack in which one or several pieces attack two of the opponent's pieces (this is usually referred to as double attack) is a more effective offensive device than an isolated single attack. This first conclusion is very important for us.

In the theory of the middle game, some cases of the two-fold attack. e. g. the fork, the discovered check, the simultaneous attack of two pieces on two enemy pieces etc., are seen as different tactical elements. As a rule, they are considered separately. But for us the exact opposite is relevant, for in essence all these operations are one and the same thing, namely a simultaneous attack on two enemy pieces.

But here, in the case of the two-fold attack, we should include another method of attack, namely the simultaneous attack by two pieces on one piece or on some important square in the enemy camp. In the theory of the middle game there is also a special case of such an attack that is regarded as one of the tactical elements, namely the double check, in which the attack by two pieces is directed against the enemy king. It is well-known from experience that this device is extremely effective. It can also be used with good results in attacking any other piece or in threatening important squares in the enemy camp. The important feature of this kind of two-fold attack is that usually the only way the piece being attacked can be saved is by flight.

It is not necessary to demonstrate that such strong threats as mating or queening threats are no less dangerous than attacks on pieces. This means that by combining any one of these threats with an attack one can get an attack that is as effective as the two-fold attack. This conclusion is also very significant for us. If we pursue this thought still further we inevitably arrive at the conclusion that by combining these two threats we obtain an attacking device that is just as effective. This is the third important conclusion. It

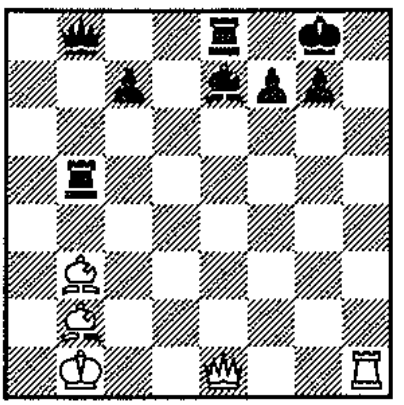
is only logical to go one step further and to include all threats, namely the major and the minor ones, e. g. threats to immobilize an enemy piece, to occupy a square in the adversary's camp, to isolate the opponent's king, etc. To put it briefly, we hold that a combination of any two threats is an effective offensive instrument. This is our fourth conclusion.

Thus, we proceed from the assumption that two-fold attacks, attacks and threats and any double threats are one and the same thing, so far as their mechanism is concerned, namely a combination of two elements of attack, which in its most general form we refer to as double attack.

We are of the opinion that the double attack is a particularly effective and important means of offence. We have made a thorough examination of the double attack on the preceding pages. If we consider the numerous positions in which the double attack occurred, we inevitably arrive at the conclusion that this device is truly universal and a multi-faceted tactical method not only of attack but also of defence. We have seen that the best defence against a double attack is a double attack. We have also observed that defensive moves leading up to a double attack have a more lasting effect than ordinary moves, which prompted us to refer to them as moves with a particularly lasting effect.

We have also examined a number of complex situations in which triple attacks, two-fold double attacks and various other operations occurred. The mechanism was always the same, for their common feature was the double attack. And lastly we should like to stress that the double attack in its most general form can have different objectives, winning material being only one of them.

A. Anderssen, 1842

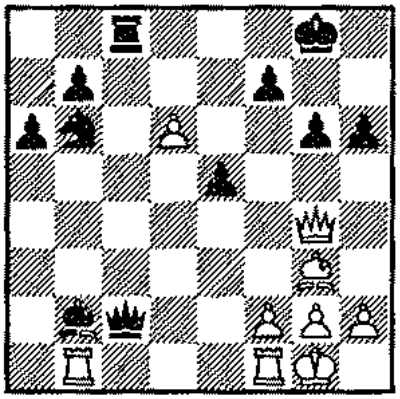


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White to play

This is how White elegantly avails himself of the double attack: 1 ♕e6! It consists of two mating threats (one being direct, the other covert). The first threat of attack by two pieces on square f7 cannot be parried by taking the queen because this leads to mate in two moves: 1 . . . fe 2 ♘ × e6 + ♔f8 3 ♖h8 mate. But neither can Black defend himself by 1 . . . ♖ × b3, because this is where the second mating threat comes into operation: 2 ♖h8 + ! ♔ × h8 3 ♕h6 + ♔g8 4 ♕ × g7 mate.

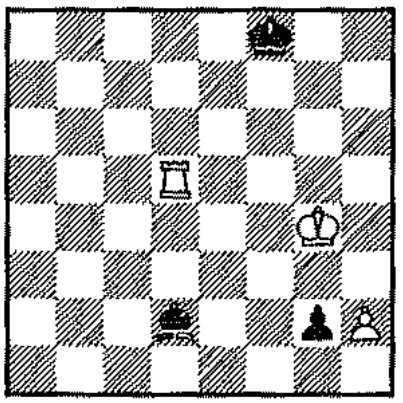
Engels—Maróczy
Dresden 1936


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White to play

In this position White mounts a double attack whose objective is the promotion of the pawn: 1 ♖ × b2! ♕ × b2 2 ♕ × c8 + ! ♘ × c8 3 d7 and the pawn's advance cannot be checked.
Even a draw by stalemate can be the objective of a double attack.

A. Troitzky, 1895


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Draw

What can White do? Since he cannot keep the pawn from queening he has to look for a feasible solution. Again it is our universal method, the double attack, that helps White in his plight.

1 ♖f5 + . . .

The king has two ways to move. First, let us see what happens if it is played to the left:

1 . . . ♔e7 2 ♖e5 + ♔d6 3 ♖e1! ♘ × e1 4 ♔h3! . . .

And already we have the first double attack. White attacks the pawn, and if it reaches the queening square and queens (or is promoted to a rook) there is a stalemate. This means that Black has to convert the pawn into a knight, but in this case after 4 . . . g1(♘) + . White plays 5 ♔g2 ♘e2 and is saved by a double attack 6 ♔f1.
But what if the king goes to the right?

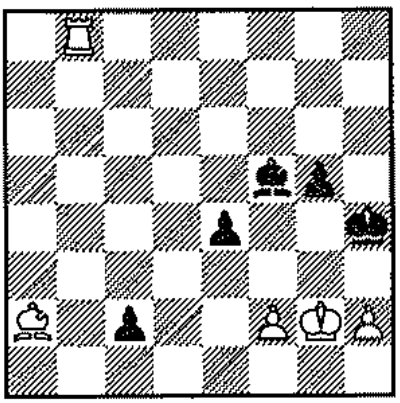
1 . . . ♔g7 2 ♔h3! . . .

Again a double attack: the threat against the pawn is coupled with a concealed threat of a stalemate.

2 . . . g1(♕) 3 ♖g5 + ! (the double attack against the king and the queen forces Black to take the rook) 3 . . . ♕ × g5 (or 3 . . . ♘ × g5) stalemate!

There are, of course, numerous different kinds of draw that can be the objective of a double attack. We shall consider only one case in which a draw is achieved by blocking the opponent's king.

V. Chekhover, 1954



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White to play

To prevent the pawn from queening White is forced to sacrifice his rook.

1 ♖b1 cb(♕) 2 ♘×b1. . .

But this puts him in a critical situation, because Black has a double attack lined up consisting of an attack and a queening threat.

2 . . . e3!

There seems to be no way out of this dilemma. And yet there is a defence, namely with the aid of the battle-tested double attack!

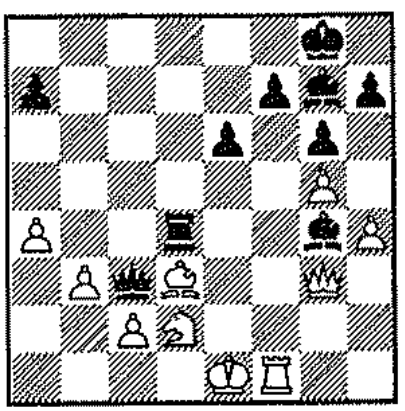
3 ♘×f5! e2 4 ♘g4!! . . .

This is an effective retaliation. White attacks the pawn and threatens, after 4 . . . e1(♕) to lock Black's king in a cage and throw away the key by 5 h3. But if the bishop is taken then the king can stop the pawn without assistance by 5 f3+ ♔h4 6 ♔f2. To enable you to acquire full mastery of the art of double attack and to acquaint you in detail with this important and effective method of attack and defence we shall conclude the first part of this book by giving you some exercises to enable you to practise on your own.

Exercises for independent study

In each of the following positions one of the two sides can, unless stated otherwise, emerge victorious. You should try to find the solution, i. e. to seek out, on your own, to track down the double attack that leads to victory or to winning material. The caption below each diagram states whose move it is. Please note that the exercises are arranged in order of increasing difficulty. That is why it is advisable to work through the exercises in the order in which they appear. We believe that by solving these problems on your own you will acquire a sense for the double attack and that this will help you perfect your tactical proficiency.

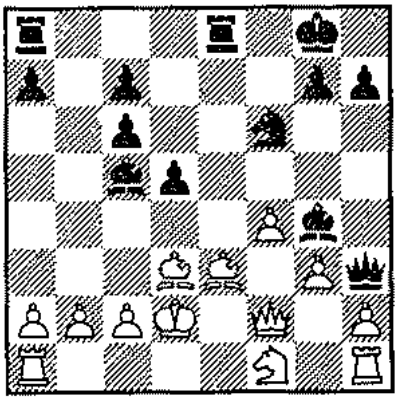
Exercise 1



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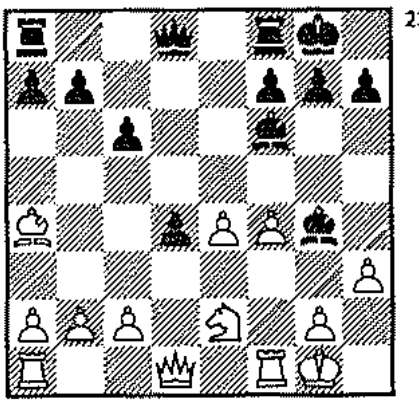
Black to play

Exercise 2



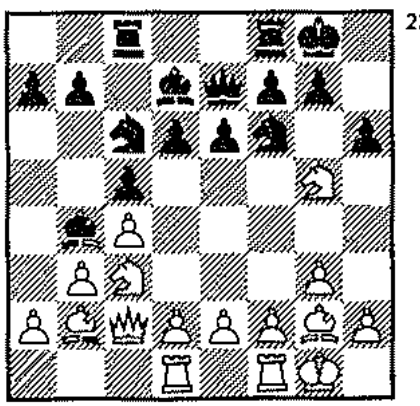
Black to play

Exercise 3



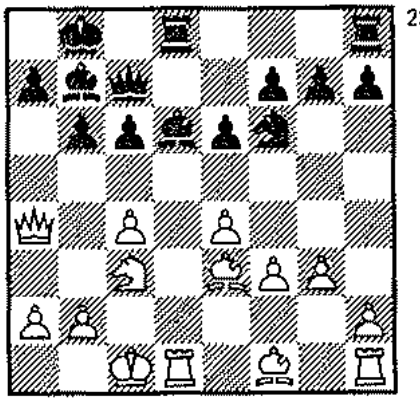
Black to play

Exercise 4



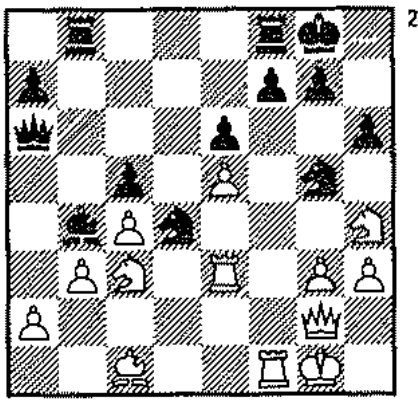
White to play

Exercise 5



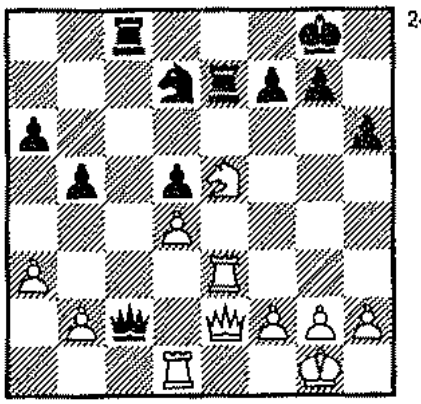
White to play

Exercise 6



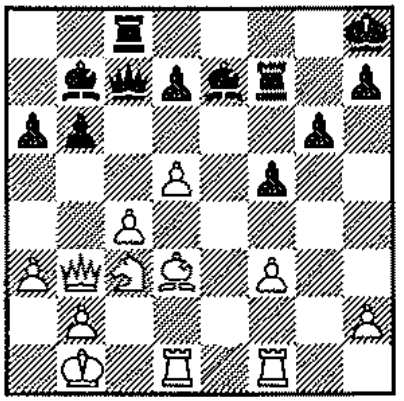
Black to play

Exercise 7



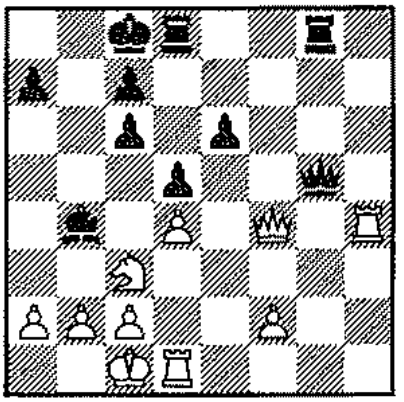
White to play

Exercise 8



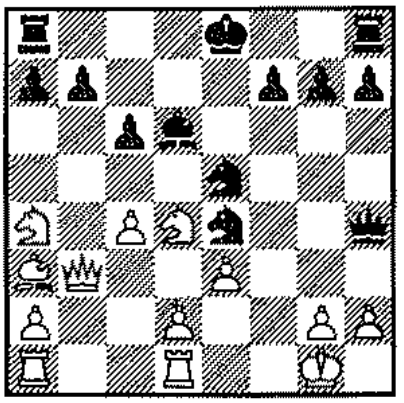
White to play

Exercise 9



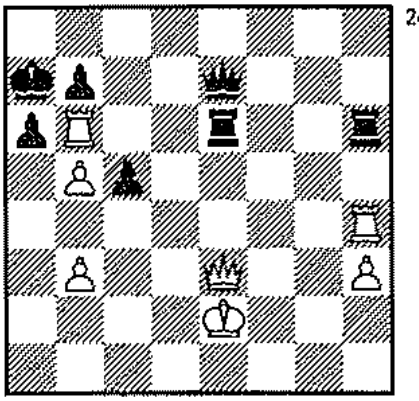
Black to play

Exercise 10



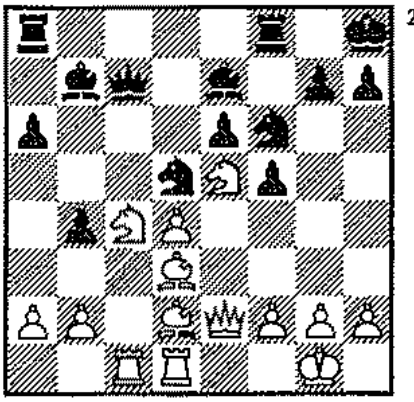
Black to play

Exercise 11



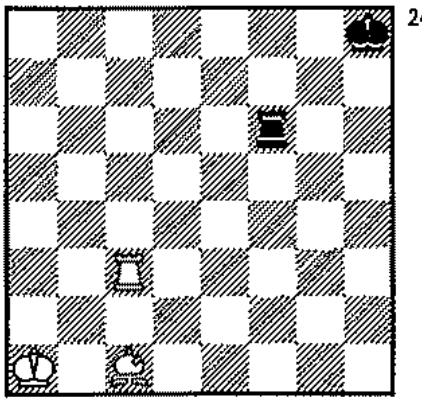
White to play

Exercise 12



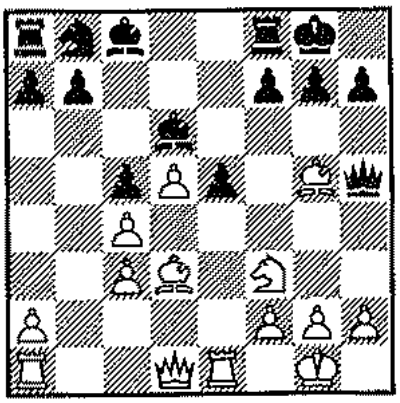
White to play

Exercise13



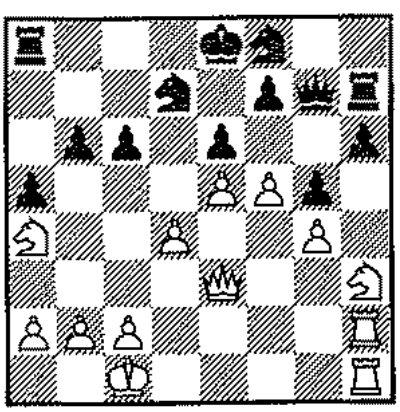
White to play

Exercise 14


248

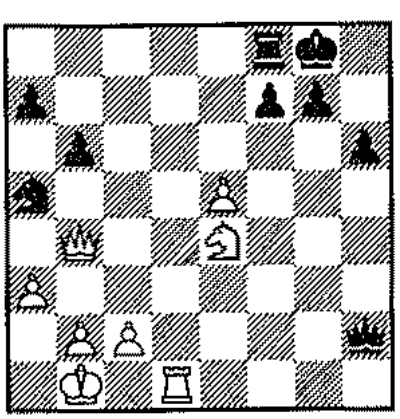
White to play

Exercise 15


249

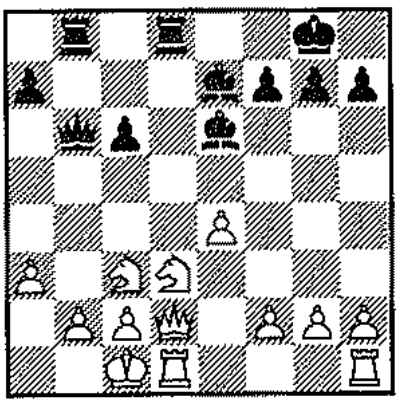
White to play

Exercise 16


250

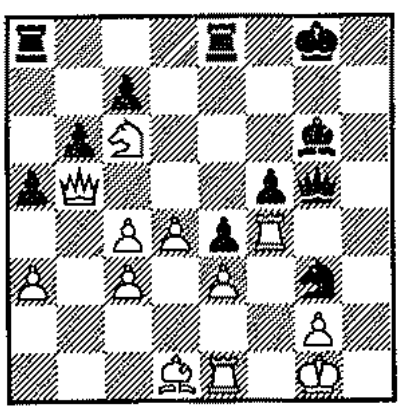
White to play

Exercise 17


251

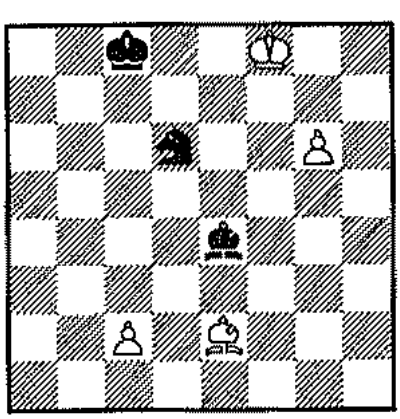
Black to play

Exercise 18


252

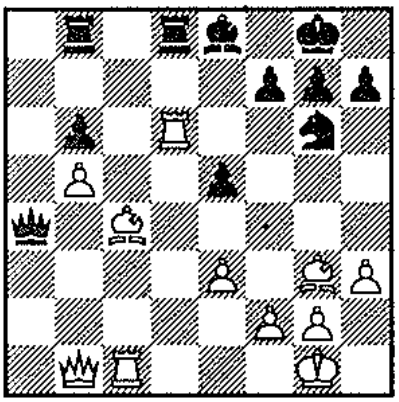
White to play. May he embark on the double attack 1 ♖g4?

Exercise 19


253

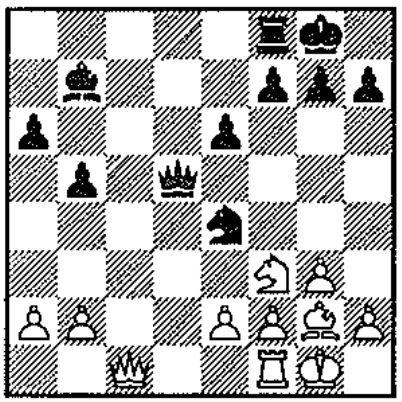
White to play

Exercise 20


254

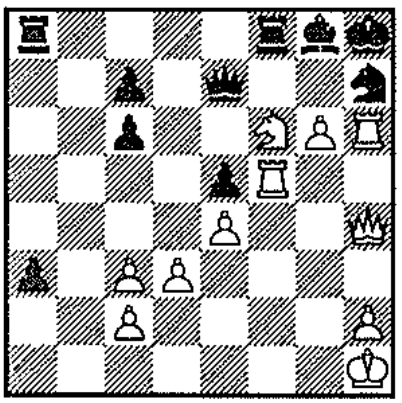
White to play

Exercise 21


255

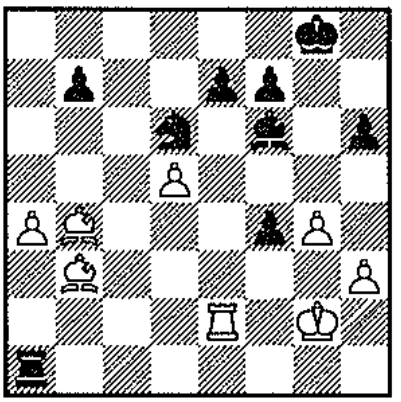
White to play. He played 1 ♘g5. Was the move correct?

Exercise 22


256

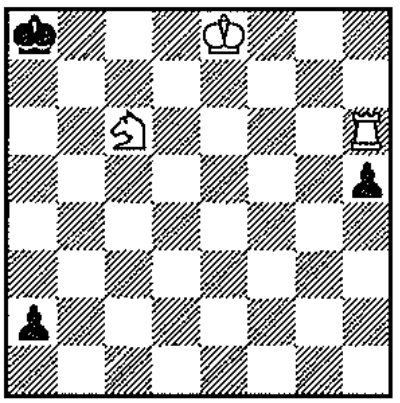
White to play

Exercise 23


257

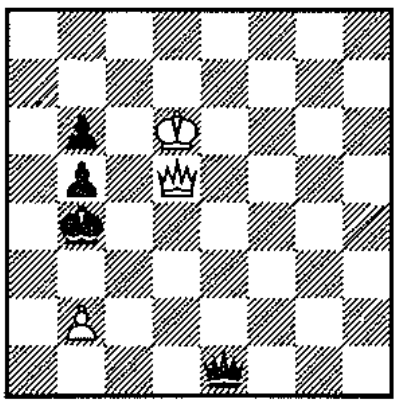
Black to play

Exercise 24


258

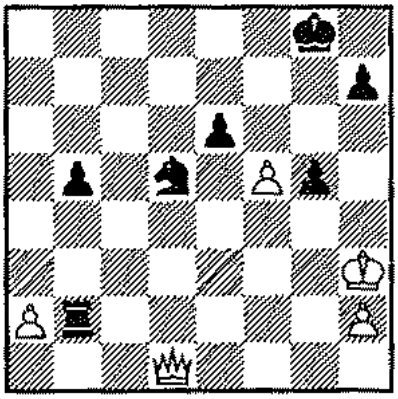
White to play

Exercise 25


259

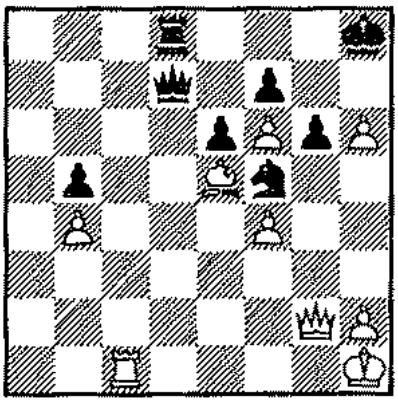
White to play

Exercise 26



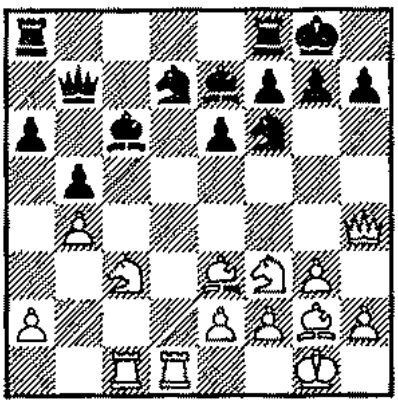
Black to play

Exercise 27



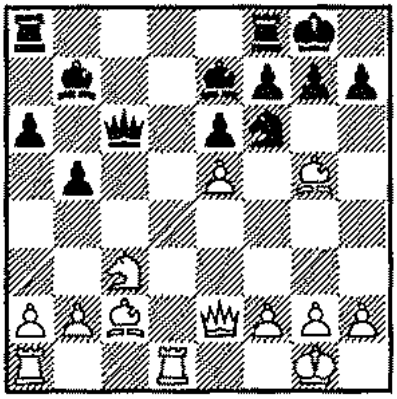
Black to play

Exercise 28



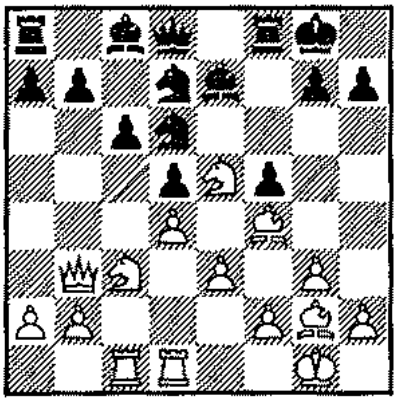
White to play

Exercise 29



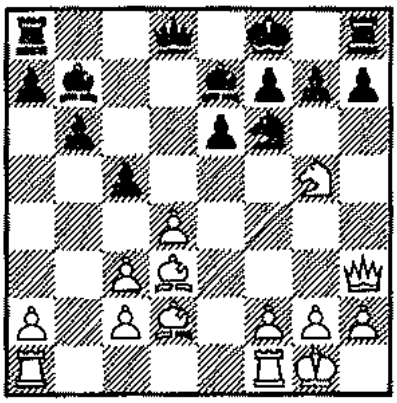
White to play

Exercise 30



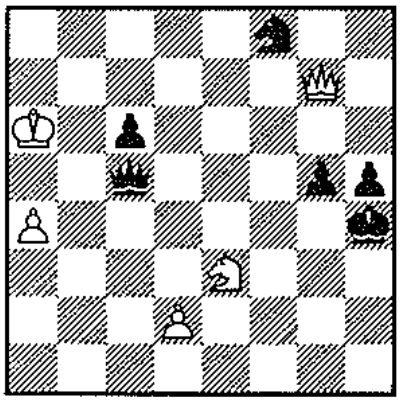
White to play

Exercise 31



White to play

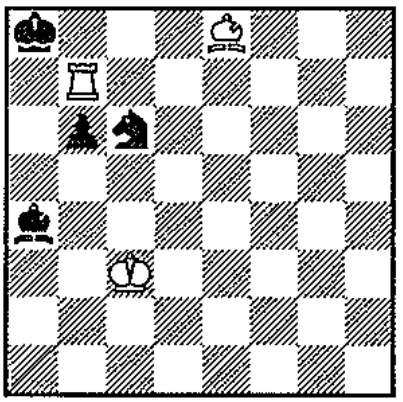
Exercise 32



266

White to play

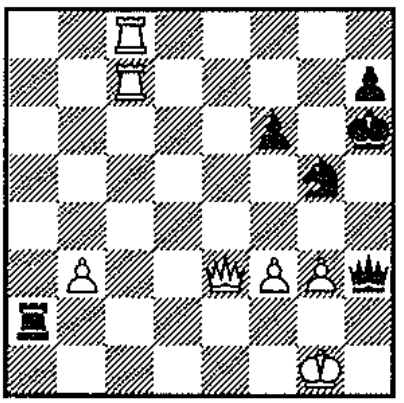
Exercise 33



267

White to play

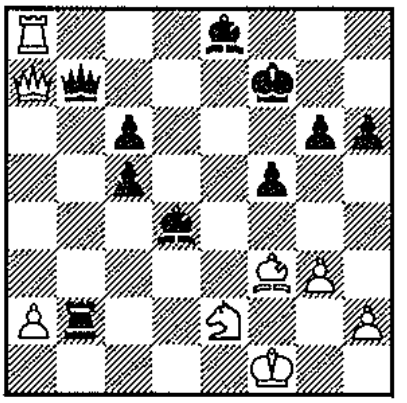
Exercise 34



268

White to play

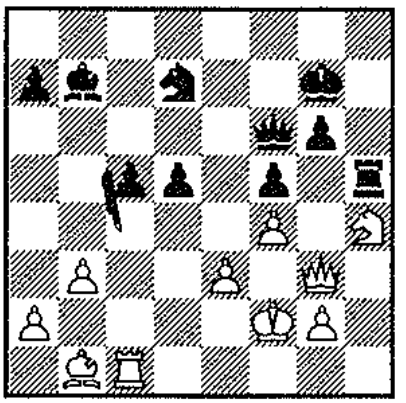
Exercise 35



269

White to play

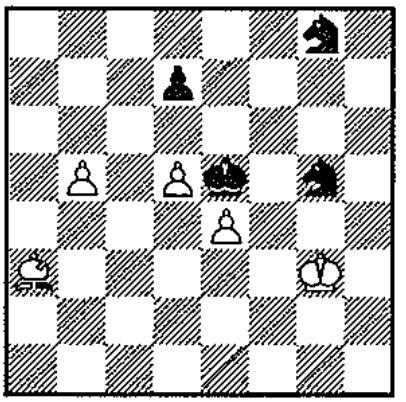
Exercise 36



270

White to play

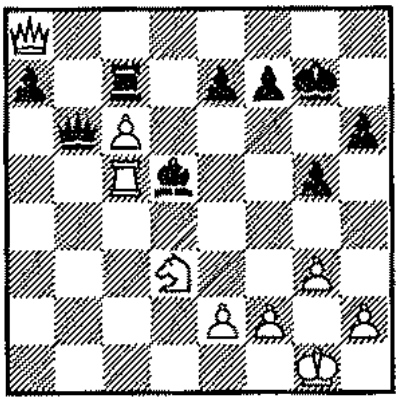
Exercise 37



271

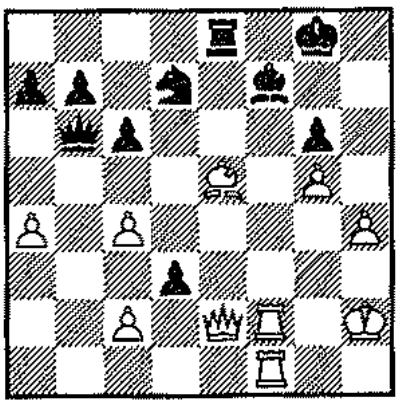
White to play

Exercise 38


272

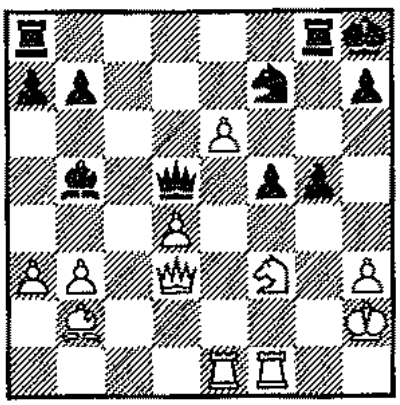
Black to play

Exercise 39


273

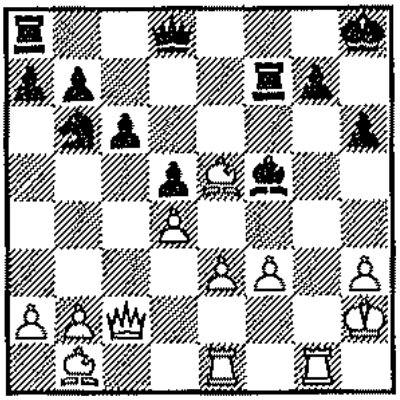
White to play

Exercise 40


274

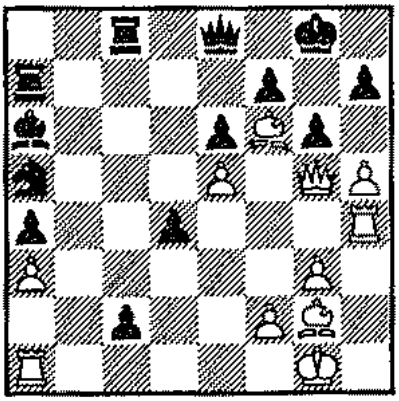
White to play

Exercise 41


275

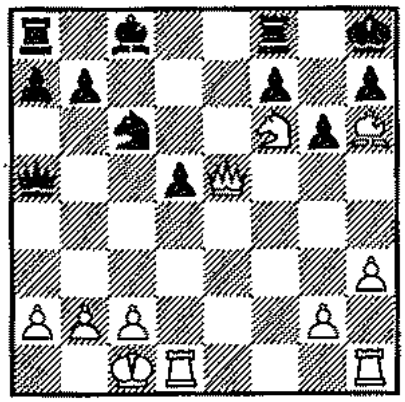
White to play

Exercise 42


276

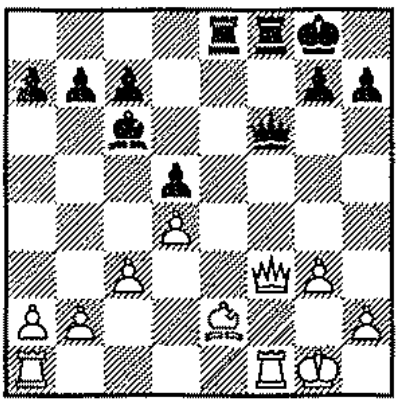
White to play

Exercise 43


277

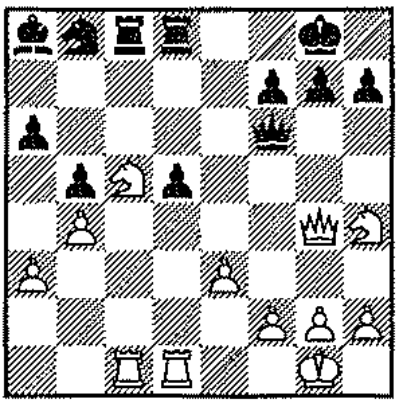
White to play

Exercise 44



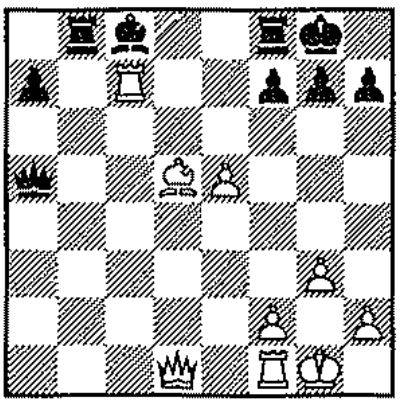
Black to play

Exercise 45



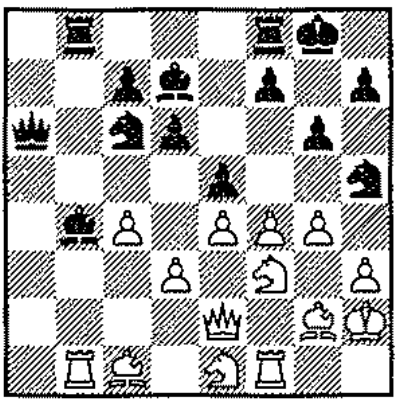
White to play

Exercise 46



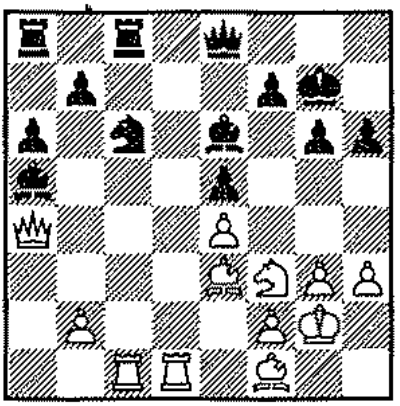
White to play

Exercise 47



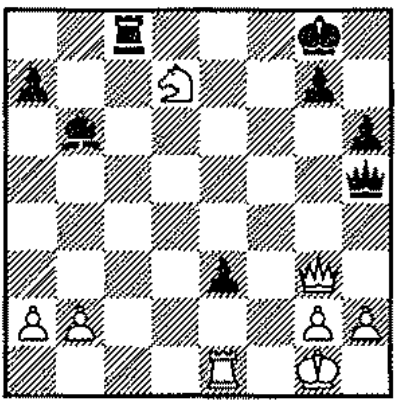
Black to play

Exercise 48



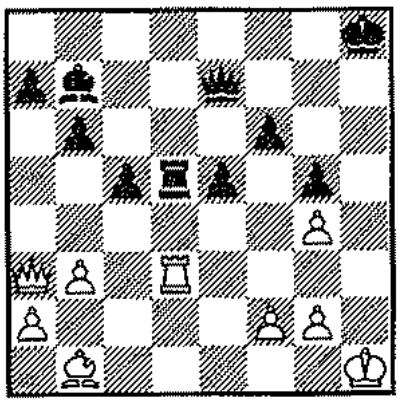
White to play

Exercise 49



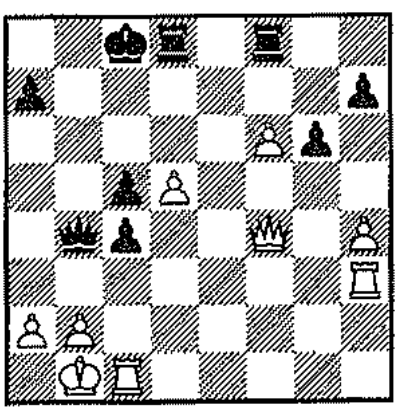
Black to play

Exercise 50


284

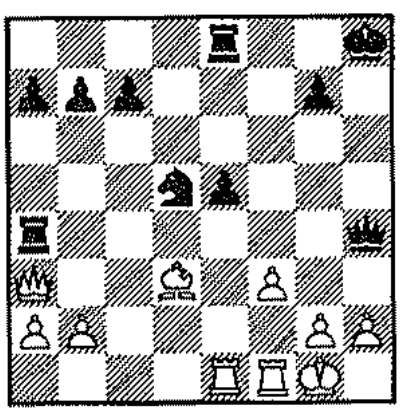
Black to play

Exercise 51


285

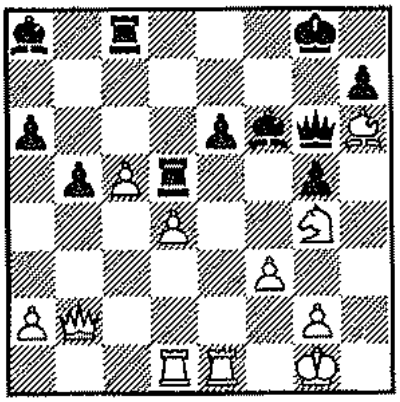
White to play

Exercise 52


286

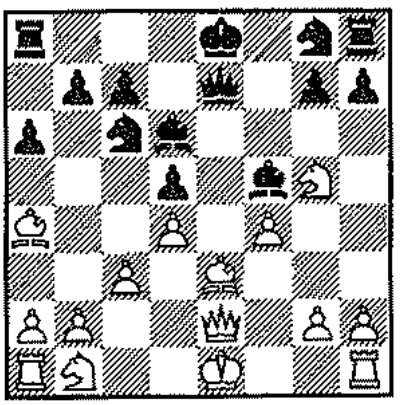
White to play

Exercise 53


287

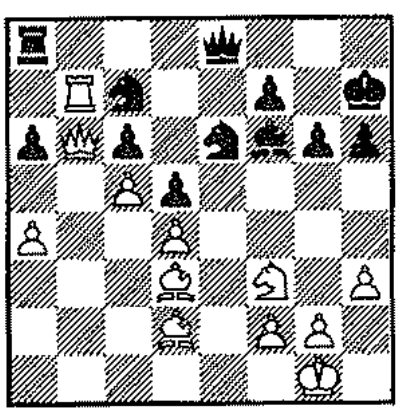
White to play

Exercise 54


288

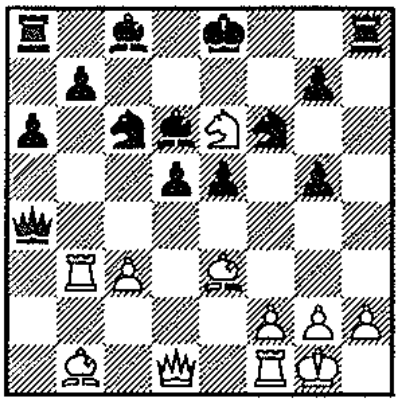
Black to play. May he play 1 . . . ♗d3 2 ♕ × d3 ♗ × f4 with a double attack?

Exercise 55


289

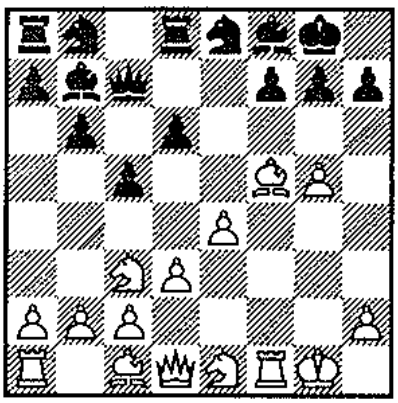
White to play

Exercise 56


290

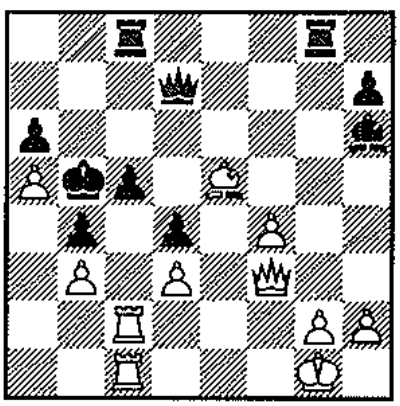
White to play. How is the game going to end?

Exercise 57


291

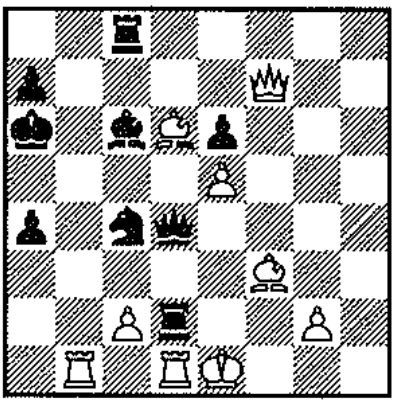
White to play

Exercise 58


292

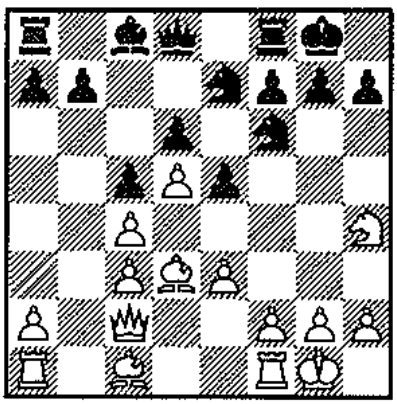
White to play

Exercise 59


293

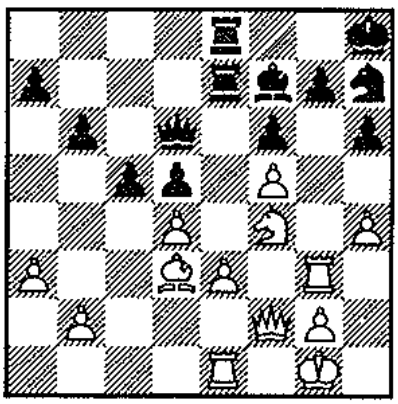
White to play

Exercise 60


294

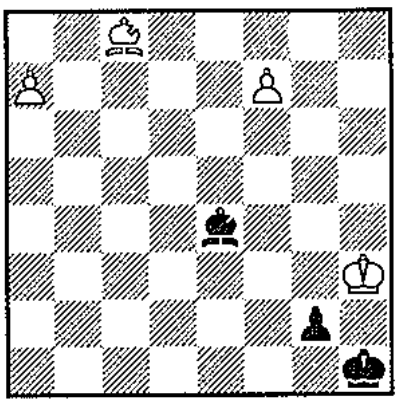
Black to play

Exercise 61


295

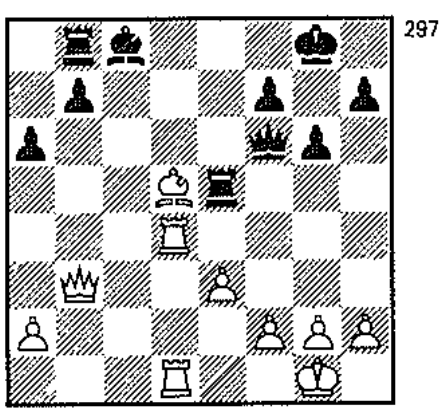
White to play

Exercise 62



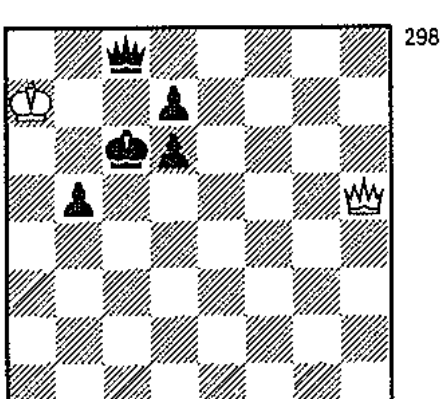
White to play

Exercise 63



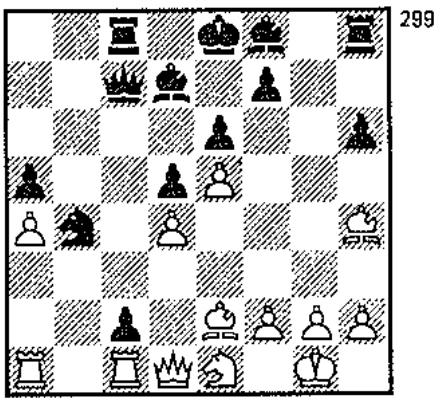
White to play

Exercise 64



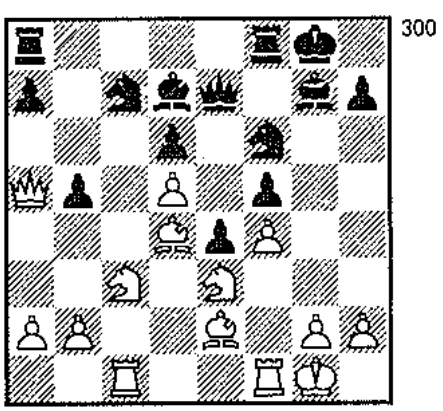
White to play

Exercise 65



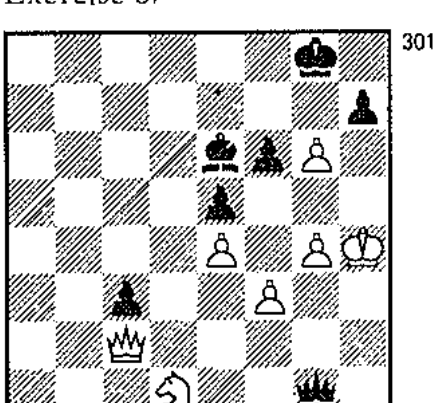
White to play

Exercise 66



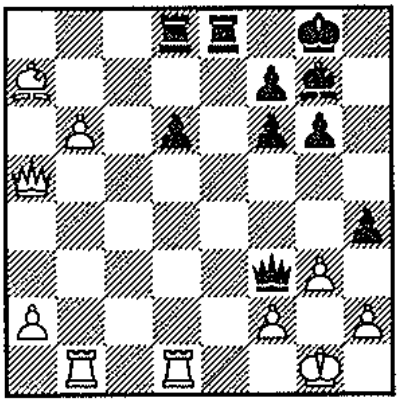
Black to play. May he play 1 . . . ♘c × d5 2 ♘c × d5 ♘ × d5 3 ♗ × g7 ♕ × g7 4 ♘ × d5 ♕d4 + and capture a pawn?

Exercise 67



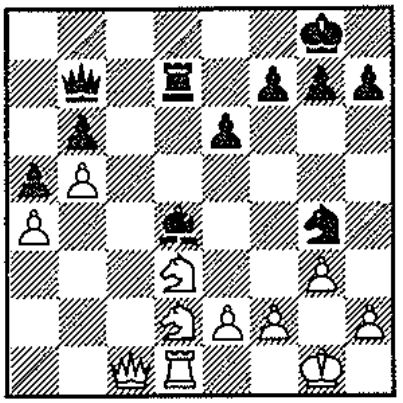
Black to play

Exercise 68


302

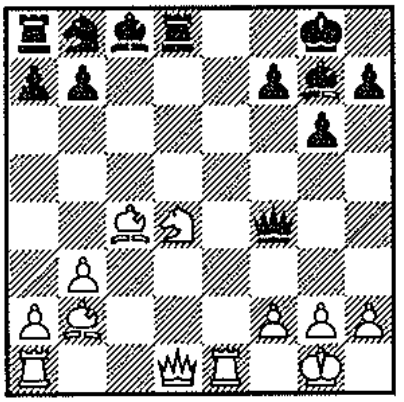
White to play. What are his means of defence against the threat 1 . . . h3?

Exercise 69


303

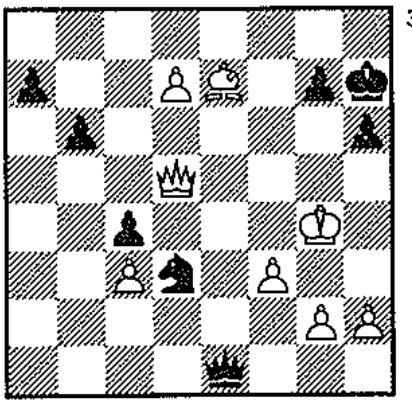
Black to play. May he play 1 . . . ♘e3 in order to win the knight d2 after 2 fe ♔ × e3+ 3 ♘f2, by means of 3 . . . ♕d5?

Exercise 70


304

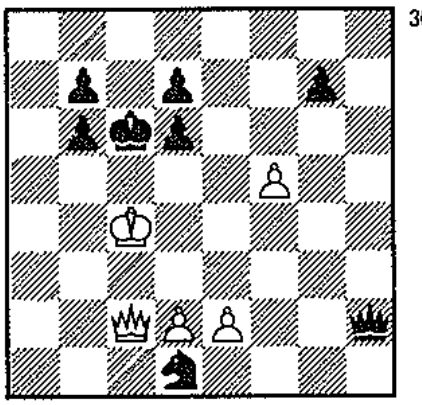
White to play

Exercise 71


305

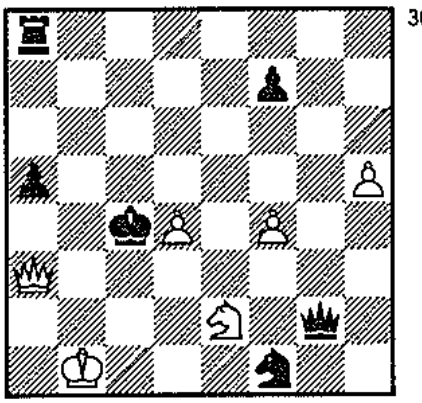
Black to play. He played 1 . . . ♕e5! How is White to continue?

Exercise 72


306

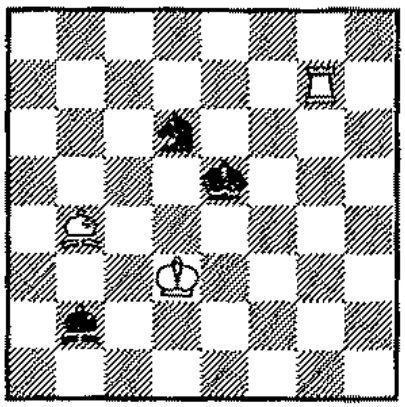
White to play

Exercise 73


307

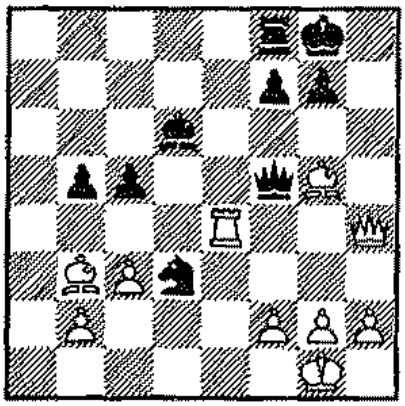
White to play

Exercise 74


308

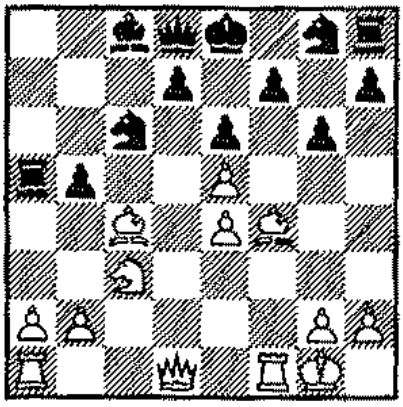
White to play

Exercise 75


309

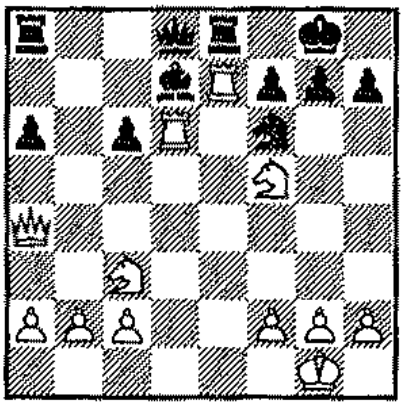
Black to play

Exercise 76


310

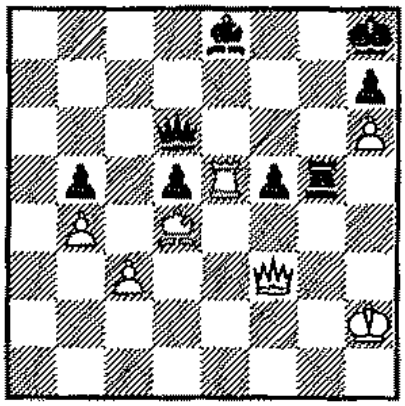
White to play. He may not take on b5 because of 1 . . . ♖ × b5, followed by 2 . . . ♕b6 + . What will he opt for?

Exercise 77


311

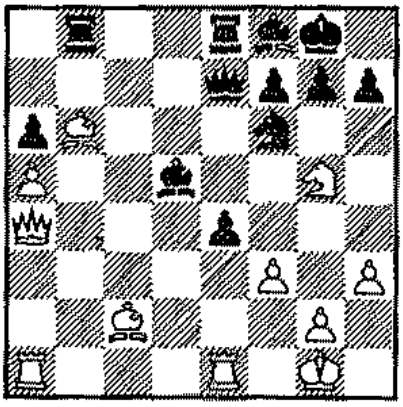
White to play. How is the game going to end?

Exercise 78


312

White to play

Exercise 79


313

Black to play

Solutions

No. 1 Black wins: 1 . . . ♖e4+ (Marski–Yudovich, Minsk 1937).

No. 2 Black wins: 1 . . . d4 2 ♗×d4 ♖e2+ (the simple line 2 . . . ♗×d4 3 ♕×d4 ♕g2+ followed by 4 . . . ♕×h1 is also possible) 3 ♗×e2 ♘e4+ (Rauser–Ilyin-Genevski, Tbilisi 1937).

No. 3 Black wins: 1 . . . d3! 2 cd (2 hg de 3 ♕×e2 ♕d4+) 2 . . . ♗×e2 3 ♕×e2 ♕d4+ (Taube–von Henning, Bad Niendorf 1934).

No. 4 White wins: 1 ♘d5 ed 2 ♗×f6 (Uhlmann–Schwartz, Stralsund 1975).

No. 5 White wins: 1 ♖×d6 ♕×d6 2 e5! (Ahues–Kürpühn, 1935).

No. 6 Black wins a pawn: 1 . . . ♘×h3+ 2 ♕×h3 ♗×c3 and if 3 ♖×c3 then 3 . . . ♘e2+ (Hübner–Tal, Biel 1976).

No. 7 White wins: 1 ♘c6! (L. Steiner–Purdy, Sydney 1937).

No. 8 White achieves a substantial advantage: 1 d6! ♕×d6 (1 . . . ♗×d6 2 c5) 2 ♗×f5! (Sosin–Chistyakov, 1937).

No. 9 Black wins: 1 . . . ♗e7! (Klyatskin–Yudovich, Moscow 1937).

No. 10 Black wins: 1 . . . ♕×h2+! 2 ♔×h2 ♘f3+ 3 ♔h1 ♘g3 mate.

No. 11 White wins: 1 ♖×e6 ♖×e6 2 b6+! ♔×b6 3 ♖h6! (B. Horwitz, 1873).

No. 12 White wins: 1 ♘f7+! ♖×f7 2 ♘e5. In the game played by Gilg v. Alekhine, 1932, White missed this opportunity.

No. 13 White wins: 1 ♗b2 ♖f8 2 2 ♖c7+ ♔g8 3 ♖g7+ ♔h8 4 ♔a2! or 1 . . . ♖h6 2 ♖g3+ ♔h7 3 ♖g7+ ♔h8 4 ♔b1! (R. Bianchetti, 1925).

No. 14 White wins a pawn: 1 ♗e7! ♗×e7 2 ♖×e5 (Krogius–Gauffin, Helsinki 1937).

No. 15 White wins: 1 ♕c3 ♖c8 2 f6 ♕g6 3 ♘×b6 ♘×b6 4 ♕c5 (Ryumin–Makogonov, 1934).

No. 16 White wins: 1 ♘f6+ gf 2 ef and there is no defence against the two threats 3 ♕×f8+ ♔×f8 4 ♖d8 mate and 3 ♕g4+ (V. Vuković, 1951).

No. 17 Black wins: 1 . . . ♖×d3! 2 cd (2 ♕×d3 ♗g5+ 3 ♖d2 ♕×b2+ 4 ♔d1 ♕a1+ followed by 5 . . . ♕×h1) 2 . . . ♗g5! (Shamayev–Ufimtsev, Leningrad 1949).

No. 18 By 1 ♖g4 White loses the exchange on account of 1 . . . ♘e2+! 2 ♗×e2 ♕×e3+ 3 ♔h1 fg (Rubtsova–Belova, Moscow 1945).

No. 19 White wins: 1 g7 ♗d5 (1 . . . ♗h7 2 ♗d3) 2 c4! ♘×c4 3 ♗f3! ♗e6 4 ♗g4 (H. Rinck, 1907).

No. 20 White wins a pawn: 1 ♖×g6! hg 2 ♗×e5, now the rook is being attacked and 3 ♕×g6! is threatened (Sakharov–Rovner, Lvov 1951).

No. 21 1 ♘g5 was followed by 1 . . . ♘ × g3! 2 ♗ × d5 ♘ × e2 + 3 ♔g2 ♗ × d5 + 4 f3 ♘ × c1 with a decisive advantage (Monostori—Florian, Budapest 1950). Although 2 e4 ♘e2 + 3 ♔h1 ♕e5 4 ♕e3 ♘f4 would have been somewhat better.

No. 22 White wins: 1 ♘h5! ♕d7 2 ♕g3. In the game played by Tshigorin—Mason, Hanover 1902, the following line was taken: 1 ♖fh5 ♕ × f6 2 ♖ × h7 + ♗ × h7 3 ♖ × h7 + ♔g8 and Black won.

No. 23 Black wins: 1 . . . ♖b1 2 ♗ × d6 f3 + ! 3 ♔ × f3 ♖ × b3 + followed by 4 . . . ed (Rossetto—Sherwin, Portoroz 1958).

No. 24 White wins: 1 ♘a5! a1(♕) 2 ♖a6 + ♔b8 3 ♘c6 + followed by 4 ♖ × a1 (conclusion of a study by Platov brothers, 1929).

No. 25 White wins: 1 ♕d3! ♕c1 2 ♕a3 + ♔c4 3 b3 + or 1 . . . ♕a1 2 ♕c3 + ♔a4 3 b3 + (conclusion of a study by L. Kubbel, 1929).

No. 26 Black wins: 1 . . . ♖g2! 2 ♕ × d5 ♖ × h2 + followed by 3 . . . ed (Bellon—S. Garcia, Cuba 1976).

No. 27 Black wins: 1 . . . ♘h4 2 ♕e2 (2 ♕e4 ♕d1 + 3 ♕e1 ♕f3 +) 2 . . . ♕b7 + 3 ♔g1 ♖d2! 4 ♕ × d2 ♘f3 + 5 ♔f2 ♘ × d2 6 ♖c7 ♕f3 + 7 ♔e1 ♕e3 + 8 ♔d1 ♘c4 (Reefleger v. Wirthensohn, Hanover 1976).

No. 28 White wins a pawn: 1 ♖ × d7! ♗ × d7 (1 . . . ♕ × d7 2 ♘ × e5) 2 ♘g5 ♕b8 (2 . . . ♗c6 3 ♗ × c6 ♕ × c6 4 ♘ce4!) 3 ♗ × a8 ♕ × a8 4 ♘ × h7! (Alekhine v. Euwe, 1937).

No. 29 White wins a piece: 1 ♕f3! ♕ × f3 (1 . . . ♘d5 2 ♗ × e7 ♘ × e7 3 ♗e4 or 1 . . . ♕d7 2 ♕h3!) 2 gf ♘d5 3 ♗ × e7 ♘ × e7 4 ♖d7. In the game between Ahues and List, 1932, White missed the opportunity and played 1 ♕f1?

No. 30 White wins: 1 ♘ × c6 bc 2 ♘ × d5 ♔h8 (2 . . . cd 3 ♗ × d5 + followed by 4 ♗ × a8) 3 ♘ × e7 ♕ × e7 4 ♕b4 ♖f6 5 ♖ × c6 (Pogrebysski v. Kortschmar, Kiev 1937).

No. 31 White wins: 1 ♗g6! In the game between Tartakover v. Sultan Khan in 1932, White did not hit upon this move.

No. 32 White wins: 1 ♕b2! ♔h3 (1 . . . g4 2 d4 ♕g5 3 ♕h2 mate) 2 d4 ♕d6 3 ♕g2 + ♔h4 4 ♘f5 mate (A. Troitzky, 1897).

No. 33 White wins: 1 ♖ × b6 ♘b4! 2 ♗f7! ♗e8 3 ♔ × b4 ♗ × f7 4 ♔c5 ♔a7 5 ♔c6 ♗d5 + 6 ♔c7 (conclusion of a study by M. Liburkin, 1931).

No. 34 White wins: 1 ♖ × h7 + ! ♔ × h7 2 ♕e7 + ♔g6 3 ♖g8 + ♔f5 4 ♖ × g5 + ♔ × g5 5 ♕g7 + ♔f5 6 ♕d7 + (Duras v. Cohn, Karlsbad 1911).

No. 35 White wins: 1 ♘ × d4 cd 2 ♕ × b7 + ♖ × b7 3 ♖ × e8! ♔ × e8 4 ♗ × c6 + ♖d7 5 ♔e2 ♔e7 6 ♗ × d7 ♔ × d7 7 ♔d3. In the game

played by Ragozin v. Alatortsev, Tbilisi 1937, White missed this opportunity.

No. 36 White wins: 1 ♕ × g6 + ! ♕ × g6 2 ♘ × g6 ♔ × g6 3 g4 ♖h2 + 4 ♔g3 ♖d2 5 ♗ × f5 + ♔f6 6 ♗ × d7 (Spielmann v. Hönlinger, 1937).

No. 37 White wins: 1 b6 ♘ × e4 + 2 ♔h4! ♘d6 3 ♗ × d6 + ♔ × d6 4 ♔g5! ♘e7 5 b7 ♔c7 6 d6 + ! (conclusion of a study by L. Kubbel, 1929).

No. 38 Black wins: 1. . . . ♕b1 + 2 ♖c1 ♕ × c1 + ! 3 ♘ × c1 ♖ × c6 4 ♘d3 ♖c1 + 5 ♘ × c1 ♗ × a8 (Mikenas v. Aronin, Moscow 1950).

No. 39 White wins: 1 ♖ × f7! de 2 ♖g7 + ♔h8 3 ♖ × d7 ♔g8 4 ♖g7 + ♔h8 5 ♖e7 + and mate in two (Schiffers v. Steinitz, 1896).

No. 40 White wins: 1 ♕ × b5! ♕ × b5 2 d5 + ♖g7 3 ef h6 4 ♘d4 etc. (Capablanca v. Corso, Havana 1900).

No. 41 White wins: 1 ♖ × g7 ♗ × c2 2 ♖g6 + ♔h7 3 ♗ × c2 ♘c4 4 ♖g7 + ♔h8 5 ♖h7 + ♔g8 6 ♖h8 mate (P. Frydman v. Vuković, Podjebrad 1936).

No. 42 White wins: 1 ♕h6 ♕f8 2 ♕ × h7 + ♔ × h7 3 hg + ♔ × g6 4 ♗e4 mate (Fischer v. Mjagmasuren, Sousse 1967).

No. 43 White wins: 1 ♗g7 + ! ♔ × g7 2 ♘e8 + ! ♔h6 3 ♕f4 + g5 4 ♕f6 + ♔h5 5 ♘g7 + ♔h4 6 ♕f2 mate (Mabs v. Alexander, London 1961).

No. 44 Black wins: 1 . . . ♕e7 2 ♕h5 ♕e3 + ! (not 2 . . . ♕ × e2 because of 3 ♖ × f8 + ♔ × f8 4 ♖f1 + ♔g8 5 ♕f7 + and mate in two) 3 ♔h1 ♕ × e2 (Mattison v. Vuković, Debrecen 1925).

No. 45 White wins: 1 ♘e4 ♕e6 2 ♘f5 g6 3 ♖ × c8 ♖ × c8 4 ♘e7 + (Eliskases v. Muffang, 1935).

No. 46 White wins a pawn: 1 ♗ × f7 +, because 1 . . . ♖ × f7 is useless because of 2 ♕d8 + ♖f8 3 ♖ × g7 + ♔ × g7 4 ♕ × a5 (Löwenfisch v. Ilyin-Genevski, Tbilisi 1937).

No. 47 Black wins: 1 . . . ♘g3! and if 2 ♔ × g3, then 2 . . . ♗ × e1 + followed by 3 . . . ♖ × b1 (Dzagurov v. Simagin, Moscow 1936).

No. 48 White gains superiority in material: 1 ♘ × e5 b5 (1 . . . ♗ × h3 + 2 ♔ × h3 ♕ × e5 3 ♖ × c6! ♕h5 4 ♔g2 bc 5 ♕d4 +) 2 ♕a1! ♗ × h3 + 3 ♔ × h3 ♕ × e5 4 ♖ × c6 ♕h5 + 5 ♔g2 ♖ × c6 6 b4 + ! ♔g8 7 ba (Hübner v. Rogoff, Biel 1976).

No. 49 Black wins: 1 . . . ♕d1!! 2 ♘ × b6 ♖c1 (Arnold v. Duras, Prague 1920). 2 ♘e5 e2 + 3 ♔h1 ♕ × e1 + ! 4 ♕ × e1 ♗f2! would not have helped either.

No. 50 Black wins: 1 . . . ♕h7 + 2 ♖h3 ♖d1 + 3 ♔h2 ♖h1 + ! 4 ♔ × h1 (4 ♔g3 ♖ × h3 + 5 gh ♕h4 mate) 4 . . . ♕ × h3 + 5 ♔g1 ♕ × g2 mate.

No. 51 White wins: 1 ♖b3! (Klaman v. Lisitsin, Leningrad 1937).

No. 52 White gains advantage in material: 1 ♖×e5 ♕d4+ 2 ♔h1 ♖d8 3 ♖×d5! (Sakharov v. Pavlenko, Lvov 1961). Better is 1 . . . ♖d8.

No. 53 White wins: 1 ♖×e6 ♗×d4+ 2 ♕×d4! ♖×d4 3 ♖×g6+ hg 4 ♖×d4 (Botvinnik v. Szabó, Groningen 1946).

No. 54 1 . . . ♗d3 2 ♕×d3 ♗×f4 is weak because of 3 ♘f7! ♗×e3 (3 . . . ♔×f7 4 0—0 or 3 . . . ♕×f7 4 ♖f1) 4 ♘×h8 (Taimanov v. Sakhodyakin, Moscow 1945).

No. 55 White wins: 1 ♖×c7 ♗d8 2 ♗×g6+! ♔×g6 (2 . . . ♔g7 3 ♖×f7+ ♔×g6 4 ♘e5+ ♔h5 5 g4+ ♔h4 6 ♕b3 etc.) 3 ♕b1+ ♔g7 4 ♖b7 ♗f6 5 ♕f5 ♘g5 6 ♗×g5, and Black resigned (Duras v. Nenarokov, Petersburg 1909).

No. 56 After 1 ♖×b7! e4! 2 ♕×a4 ♗×h2+ the game ended in a draw (Simagin v. Aronin, Moscow 1947).

No. 57 White wins: 1 ♗×h7+! ♔×h7 2 ♕h5+ ♔g8 3 ♖×f7! ♕×f7 4 g6 (Kasparyan v. Chekhover, match 1936).

No. 58 White wins: 1 ♗c7!! ♖×c7 2 ♕b7+ ♖×b7 3 ♖×c5 mate or 1 . . . ♕×c7 2 ♖×c5+ ♕×c5 3 ♕b7+ ♔×a5 4 ♖a1 mate (Tarrasch v. Allies, Naples 1914).

No. 59 White wins: 1 ♕b7+! ♗×b7 2 ♗×b7+ ♔a5 3 ♗b4+ ♔b5 4 ♗c3+ ♔c5 5 ♗×d4+ ♖×d4 6 ♖×d4 ♔×d4 7 ♗×c8 (Lyublinski v. Nechiporovich, Tsheboksary 1950).

No. 60 Black wins: 1 . . . e4! 2 ♗×e4 (2 ♗e2 g5) 2 . . . ♘×e4 3 ♕×e4 g5! 4 ♘f3 ♗f5 (Napolitano v. Batik, correspondence chess game 1958).

No. 61 White wins: 1 ♖×g7!, and if 1 . . . ♔×g7 then 2 ♕g3+ ♔f8 3 ♘g6+ (Marshall v. Kupchik, Chicago 1926).

No. 62 White wins: 1 ♗b7! ♗×b7 2 a8(♕) ♗×a8 3 f8(♕), e. g. 3 . . . ♗b7 4 ♕b8; 3 . . . ♗c6 (or 3 . . . ♗d5) 4 ♕d6!; 3 . . . ♗e4 4 ♕f4! (E. Pogosyants, 1976).

No. 63 White wins a pawn: 1 ♗×f7+!, and 1 . . . ♕×f7 cannot be played on account of 2 ♖d8+ ♔g7 3 ♕c3 ♕f6 4 ♕c7+ etc. (Yudovich v. Chekhover, Leningrad 1934).

No. 64 White wins: 1 ♕h1+! ♔c7 2 ♕c1+ ♔d8 3 ♕g5+ ♔c7 4 ♕×b5 ♔d8 5 ♕g5+ ♔c7 6 ♕a5+ ♔c6 7 ♕c3+ (E. Pogosyants, 1976).

No. 65 White wins a pawn: 1 ♘×c2! ♘×c2 2 ♗a6! ♘×a1 3 ♗×c8 ♕a7 4 ♗×d7+ ♕×d7 5 ♖×a1 (Flohr v. Stahlberg, Zurich 1934).

No. 66 Black loses his queen after 1 . . . ♘c×d5 2 ♘c×d5 ♘×d5 3 ♗×g7 ♕×g7 4 ♘×d5 ♕d4+ 5 ♔h1 ♕×d5 6 ♗c4! (Flohr v. Bronstein, Pärnu 1947).

No. 67 Black wins: 1 . . . h5! 2 ♕e2 c2! 3 ♕×c2 ♕h1+ 4 ♔g3 h4+ 5 ♔f2 ♕h2+ followed by 6 . . . ♕×c2 (Snosko-Borovski v. Alekhine, Petersburg 1913).

No. 68 The only defence White has is 1 ♖d4! ♖e5 (1 . . . h3 2 ♕d5) 2 ♕a6! hg 3 hg ♖h5 4 ♖h4 (Réti v. Maróczy, New York 1924).

No. 69 1 . . . ♘e3 is a bad move. Black found himself hemmed in after 2 fe ♗ × e3 + 3 ♘f2 ♕d5 4 ♔f1 ♗ × d2 5 ♕c2 and lost a piece because 6 e3 followed by 7 ♔e2 is inavoidable (Flohr v. Makogonov, Pärnu 1947).

No. 70 White wins: 1 ♖e7! and then e. g. 1 . . . ♗ × d4 2 ♖ × f7! ♗ × f2 + 3 ♔h1 ♖ × d1 + 4 ♖ × d1 ♕ × c4 5 ♖ × g7 + and mate in two. If 1 . . . ♗e6 then 2 ♘ × e6! ♖ × d1 + 3 ♖ × d1 fe 4 ♖d8 + etc. (Sosin v. Nekrasov, Moscow 1931).

No. 71 The winning move is 2 ♕d6!, e. g. 2 . . . ♘f2 + 3 ♔h4 g5 + 4 ♔h5, and the attack is repulsed. In the game played by Smyslov v. Petrosyan in a candidates' tournament in 1953, events took the following course: 2 ♕ × d3 cd 3 d8(♕) draw.

No. 72 White wins: 1 ♔b4 + ♔d5 2 e4 + ♔d4 3 ♕a2! ♔d3 (3 . . . ♔ × e4 4 d3 + or 3 . . . ♕e5 ♕c4 mate) 4 ♕c4 + ♔ × d2 5 ♕a2 +. The same thing happens if 1 . . . ♘c3 2 ♕ × c3 + ♔d5 3 d3! ♕ × e2 4 ♕c4 + ♔e5 5 d4 + (L. Kubbel, 1934).

No. 73 White wins: 1 ♕a2 + ♔b4 2 ♕b2 + ♔c4 3 ♕c2 + ♔b4 4 ♔b2! ♕d5 5 ♕a4 + !! ♔ × a4 6 ♘c3 + ♔b4 7 ♘ × d5 + ♔b5 8 ♘c7 + ♔c6 9 ♘ × a8 (L. Kubbel, 1924).

No. 74 White wins: 1 ♖g2 ♗c1 2 ♖g1 ♗f4 (2 . . . ♗h6 3 ♗ × d6 + ♔ × d6 4 ♖g6 +) 3 ♗ × d6 + ♔ × d6 4 ♔e4 ♗h2 5 ♖g2 ♗e5 6 ♖g6 + (J. Gunst, 1927).

No. 75 Black wins: 1 . . . ♗f4! 2 ♖ × f4 ♘ × f4 3 ♕ × f4 ♕b1 + 4 ♕c1 ♕ × c1 + 5 ♗ × c1 ♖a8! (Vikman v. Jovčić, correspondence chess game 1955).

No. 76 The correct reply is 1 b4! White wins after 1 . . . ♘ × b4 2 ♘ × b5 ♖ × b5 3 ♗ × b5 ♕b6 + 4 ♔h1 ♕ × b5 5 ♖b1! e. g. 5 . . . ♗a6 (5 . . . ♕c4 6 ♕a4) 6 ♕d6! (Alekhine v. Chajes, Karlsbad 1911).

No. 77 White won after 1 ♘e4! ♖ × e7 2 ♘ × f6 + ♔h8 (2 . . . ♔f8 3 ♘ × h7 + ♔g8 4 ♘f6 + ♔f8 5 ♘ × e7 gf 6 ♘ × c6 ♕e8 7 ♕b4 a5 8 ♕c3) 3 ♘ × e7 ♕ × e7 4 ♕e4! ♕ × e4 5 ♘ × e4 (Alekhine v. Kimura, Tokyo 1933). If 1 . . . ♘ × e4 then 2 ♕ × e4! (not 2 ♖ × d7 because of 2 . . . ♕ × d7 3 ♖ × d7 ♘ × c3! 4 ♘h6 + ♔h8 5 ♘ × f7 + with perpetual check) 2 . . . ♗ × f5 3 ♖ × d8 ♖e × d8 4 ♕e2, and White has the advantage.

No. 78 White wins: 1 ♕g3!! ♕ × h6 + 2 ♕h3 ♕d6 3 ♔h1 ♔g8 4 ♖ × e8 + ♔f7 5 ♖h8 (Duras v. Spielmann, Piestany 1912).

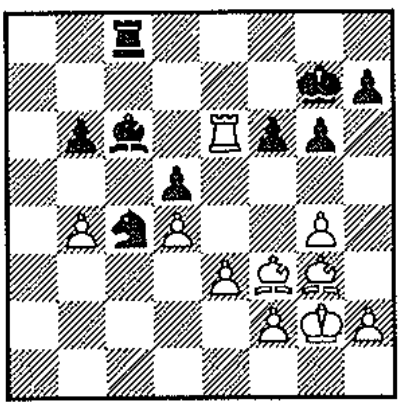
No. 79 Black wins: 1 . . . ♖ × b6! 2 ab ♕c5 + 3 ♔h1 ♗c6! 4 ♕a5 ef! 5 ♘ × f3 ♕ × c2 6 ♕ × a6 ♗ × f3 7 gf ♘h5 etc. (Ljubojević v. Karpov, Manila 1976).

Part 2
The combination

Co-ordination of piece moves

The simplest example of the co-ordinated movement of pieces is the two-fold attack. The important thing is not whether one or two of the enemy's pieces are attacked, but that the piece or pieces are attacked by two pieces simultaneously. The co-ordination expresses itself in this simultaneity. But we shall not go into this question here because we have already dealt with the two-fold attack in Part 1 of the book in detail. But the two-fold attack is not the only possible case of co-ordinated movement of pieces. Let us consider some other possibilities.

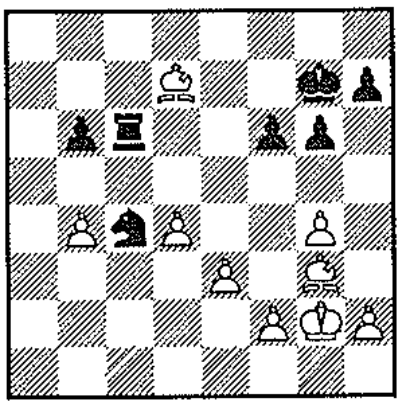
Chistyakov—Simagin
Moscow 1935



314

White to play

By sacrificing the exchange by 1 ♖×c6 ♖×c6 2 ♘×d5 White entangled his opponent in a double attack. Black's only satisfactory answer is 2 . . . ♖c8. This is followed by a second double attack by 3 ♘e6. The only reply is 3 . . . ♖c6. The double attack has not achieved the objective yet because Black can move the rook away and keep the knight covered. But White has an extraordinarily strong move: 4 ♘d7.



315

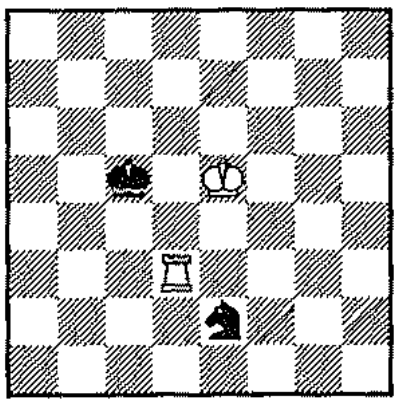
Black to play

On the one hand this is a simple attack, the white-square bishop attacking the rook and depriving it of squares c8 and e6. On the other hand, the bishop is supported by its black-square comrade. Although it does not endanger the rook itself, it does cut it off from squares c7 and d6. The rook has no place left to hide. Black has to reply by 4 . . . ♖d6, and after 5 ♘×d6 White has a won end-game. Here we have seen the case of the co-ordinated movement of pieces in which one piece attacks an enemy piece, while another restricts its sphere of action. A situation arises in which a

simple attack proves irrefutable. Strictly speaking, the pawn at d4 (or the pawn at b4) which deprives the rook of the square c5 also takes part in the attack on the rook. But the Black pawns at b6 and f6, which restrict the rook's movement on the sixth rank, and the knight at c4, which blocks the c-file, also play an important role. Such cases of co-ordinated play in which one piece attacks and another one supports it are particularly frequent in end-games.

Here is one of the oldest end-games on record.

Sairab, 9th century

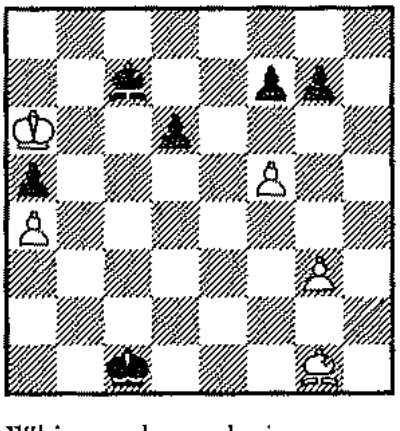

316

White to play and win

White solves the problem of capturing the knight in the following manner: 1 ♖e3! Black has no choice but to play 1 . . . ♘g1. The knight is immobilized now, but it still has to force the king to move to g4 in order to cut it off from squares f3 and h3 in order to attack it with the rook from the first rank. If he tries to do this by a direct approach by 2 ♔f4 he fails to achieve co-ordinated play of the king and the rook after 2 . . . ♔d4! e. g. 3 ♖e1 ♘h3 + 4 ♔f3 ♘g5 + 5 ♔f4 ♘h3 + with a draw. Only 2 ♔f5! ♔d4 3 ♔f4 ♔c4 4 ♔g4 and 5 ♖e1 leads to victory. This example shows that as early as a thousand years ago chess players recognized the significance of the co-ordinated play of pieces.

The co-ordinated action of pieces is essential in chess. In the present book we try to show this in the most general form.

A. Troitzky, 1923


317

White to play and win

From this position White manages to capture Black's bishop, although one does not realize right away how this can be done.

1 f6! . . .

White blocks the bishop's escape across f6.

1 . . . gf

If 1 . . . g6 then 2 ♔b7 ♗d8 3 ♗d4 ♔d2 4 ♔c8 ♔d3 5 ♔ × d8 ♔ × d4 6 ♔e7, and the f-pawn is the first to go to the queen.

2 ♔b7 ♗d8 3 ♔c8 ♗e7 4 ♔d7 ♗f8

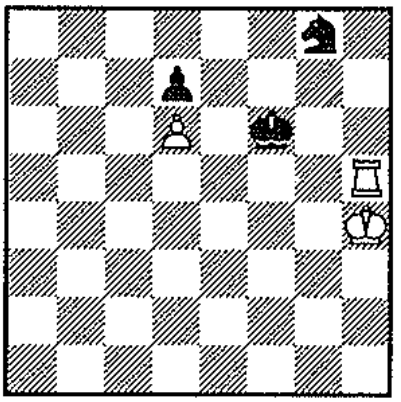
The bishop wants to flee across h6. Time is ripe for White's second piece to go into action.

5 ♗e3+ ♔d1 6 ♔e8 ♗g7 7 ♔ × f7 ♗h8 8 ♔g8

The king has caught up with the fleet-footed bishop after all. In this game the main burden rested on the king's shoulders, but White's bishop also contributed its share by not allowing its opposite number to move to h6.

The next example shows another case of the co-ordinated operation of pieces.

E. Pogosyants, 1961



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White to play and win

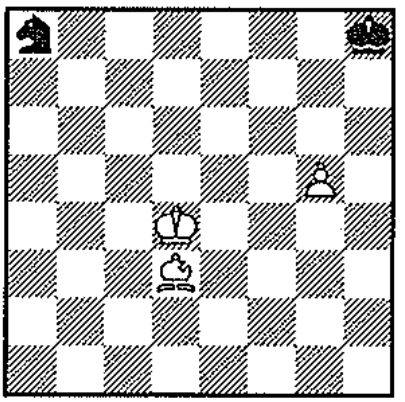
How can White win here? The pawn at d6 is hopelessly weak, and if White covers it by 1 ♖d5 then 1 . . . ♔e6 2 ♖d1 ♘h6 and it is lost after 3 . . . ♘f7. The road to victory is very instructive.

1 ♖h8! ♔g7 2 ♔g5! ♔ × h8 (if 2 . . . ♘f6 then 3 ♖d8 ♘e4+ 4 ♔f4 ♘ × d6 5 ♖ × d7+) 3 ♔g6

We see here that the king and the pawn have co-ordinated their operations so well that they do not permit Black's pieces to make a single step. The knight is lost, and White wins easily after 3 . . . ♘h6 4 ♔ × h6 ♔g8 5 ♔g6.
Neither White's king nor his pawn directly attacks the opponent's pieces. But they help create a situation in which Black is in Zugzwang and is forced to make weak moves. Co-ordinating the play of pieces with a view to forcing one's opponent into Zugzwang is one of the standard devices of the end-game. In the middle game on the other hand, this happens very seldom indeed.

The creation of a Zugzwang position is also the theme of the following problem, although White has to try very hard to achieve success.

G. Zachodyakin, 1931



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White to play and win

In end-games such as this one can win only by conversion. But in this situation this does not seem feasible. Perhaps one should try to hunt down the knight?

1 ♔c5 ♘c7 2 ♔d6 ♘e8 + 3 ♔e7! ♘g7

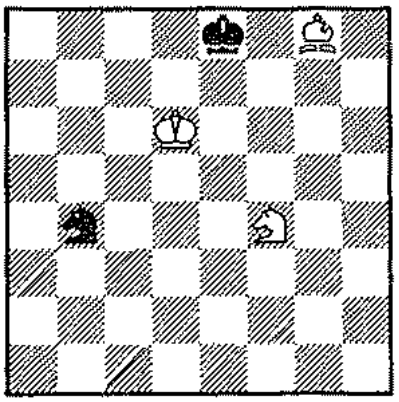
The only possible reply. If 3 . . . ♘c7 then 4 ♔f7 ♘d5 5 g6 and 6 g7 mate. But even now the king and the knight are deprived of their freedom of action. It seems that White can win easily by tightening his grip on the knight and then capturing it by 4 ♔f7 ♘h5 5 g6 ♘g7 6 ♗e4 ♘h5 7 ♗f3 ♘g7 8 ♗g4. Only 8 . . . ♘h5! destroys all illusions, because Black is stalemated after 9 ♗ × h5.

The struggle for victory is very hard. After 4 ♔f7 ♘h5 one can try to make a delaying move with the bishop, e. g. 5 ♗e4 in order to reply to 5 . . . ♘g7 by 6 ♗g6, but then Black has the excuse 6 . . . ♘f5! This means that White's task is to capture the knight, fending off stalemating threats in the process. If for instance he transfers his bishop to f7, the danger of a stalemate is averted, because Black is free to move to h7 and h8. Consequently, the right approach is 4 ♗g6 ♔g8 5 ♗f7 +. Now if 5 . . . ♔h8 then 6 ♔f6 ♔h7 7 ♔e5 ♔h8 8 ♔f4 ♔h7 9 ♔g4 ♔h8 10 g6, and we have reached the Zugzwang position we wanted.

But Black could have chosen a stronger move: 5 . . . ♔h7! in order to frustrate White's plan after 6 ♔f6 ♔h8 7 ♔e5 ♔h7 8 ♔f4 ♔h8 9 ♔g4 ♔h7. But even this obstacle can be overcome. Instead of 8 ♔f4 the right move is 8 ♔e4! and after 8 . . . ♔h8 9 ♔f4 ♔h7 10 ♔g4 ♔h8 11 g6 Black is in Zugzwang.

Here, Zugzwang was achieved through the co-ordinated action of all forces at White's disposal.

V. Fedorov, 1947



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White to play and win

Judging from the balance of forces this looks like a drawn game. White can win only if he manages to capture his opponent's knight. Let us try to solve this problem.

1 ♘e6! . . .

By immobilizing Black's king White forces the hostile knight to move to a weak position.

1 . . . ♘a6

Other replies are out of the question. If 1 . . . ♘a2 then White mounts a decisive double attack 2 ♘c7 +, if 1 . . . ♘c2 (or 1 . . . ♘d3) then White makes a double attack by 2 ♗h7! (attacking the knight and threatening mate by ♗g6).

2 ♗h7 ♔f7 3 ♗d3 ♘b4 (3 . . . ♘b8 4 ♘c5 followed by 5 ♔c7) 4 ♗c4! . . .

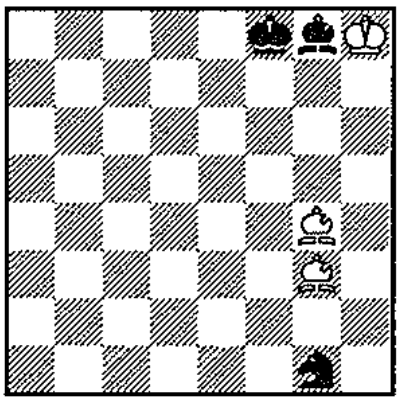
By threatening with a double attack, White prevents 4 . . . ♘c2.

4 . . . ♔f6 5 ♘d4!

Black has no defence against 6 ♔c5, by which he captures the knight.

The next example shows a co-ordinated attack by three against two pieces.

W. Neustadt, 1929



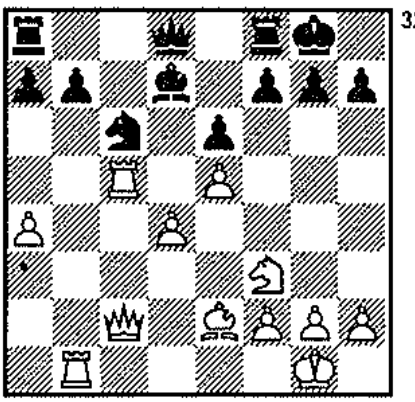
321

White to play and win

White has to capture both Black pieces to win the game. This seems possible by 1 ♗d6+ ♔f7 2 ♗c5, but after 2 . . . ♔g6 3 ♔ × g8 ♔g5! Black drives the bishop g4 away just in time and frees his knight.
The fine move by which White wins is 2 ♗f4!, by which he forestalls the counterplay mentioned above. The forced reply 2 . . . ♔f8 is followed by an elegant manoeuvre which decides matters: 3 ♗h6+ ♔f7 4 ♗e3! ♔f8 5 ♗c5+ ♔f7 6 ♗ × g1 ♔f8 7 ♗c5+ ♔f7 8 ♗b4.

Similar cases of the co-ordinated use of forces in attacking enemy pieces also occur frequently in the middle game.

Alekhine—Euwe Contest 1935



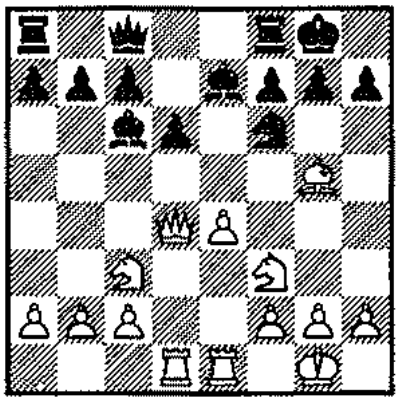
322

White to play

If White takes the pawn by playing 1 ♖ × b7 then Black apparently recovers it immediately by 1 . . . ♗c8 2 ♖b1 ♘ × d4.
But Alekhine foresaw the possibility of co-ordinated play by the bishop and the rook against the hostile rook at a8. He replied 3 ♘ × d4 ♕ × d4 4 ♗f3! and Black's own bishop finds itself blocking the rook's retreat on the 8th rank. The rook is being attacked and square b8 is controlled by rook b1. Black played 4 . . . ♗d7 and lost the exchange.
If a piece ventures deep among hostile pieces it is particularly important accurately to assess beforehand if it will find itself in a dangerous position and if it will be exposed to a combined attack by hostile pieces.

Let us consider some examples in which the queen has strayed into the enemy camp and found itself under fire.

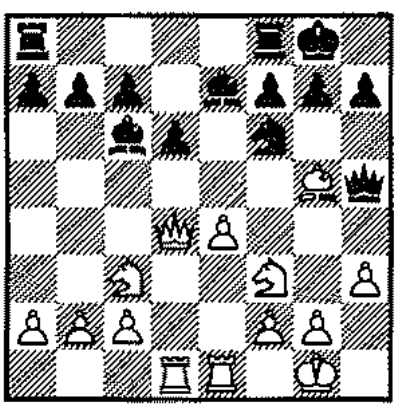
A correspondence game played in 1935



323

Black to play

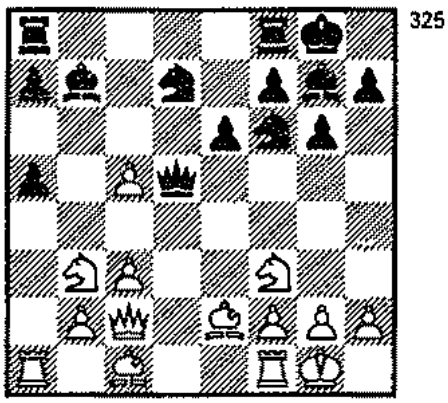
This position occurred after 1 e4 e5 2 ♘f3 ♘c6 3 ♗b5 d6 4 d4 ed 5 ♕×d4 ♗d7 6 ♗×c6 ♗×c6 7 ♘c3 ♘f6 8 0–0 ♗e7 9 ♗g5 0–0 10 ♖ad1 ♕c8 11 ♖fe1.
The queen recklessly hurls itself on the enemy position: 11 . . . ♕g4 12 h3 ♕h5. It is not too late to turn back yet.



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But Black apparently thought that the queen's posting at h5 was promising. Let us take a closer look at the resulting position. Black's queen has but one free square, namely g6. This circumstance alone is a danger sign, for it is enough for White's knight to move to f4 and the queen is trapped. No wonder that White played 13 ♘e2!, after which Black suffers a substantial loss in material, e. g. 13 . . . ♗×e4 14 ♘f4 ♗×f3 15 ♘×h5 ♗×d1 16 ♕×d1, or 13 . . . h6 14 ♘f4 hg 15 ♘×h5.

Velimirović–Nunn
Moscow 1977

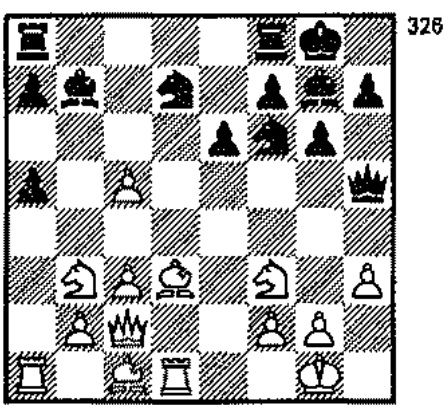


325

White to play

Black had pursued a long-term plan to reach this position apparently assuming that he could move his queen to the K-side and make dangerous threats there. But let us see what actually happened.

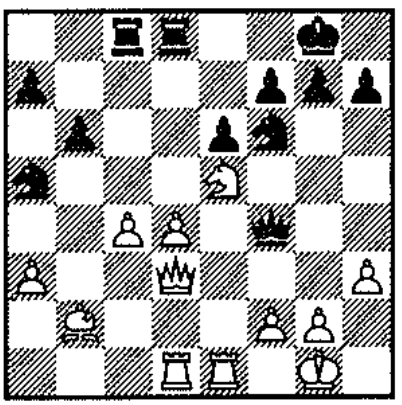
1 ♖d1 ♕e4 2 ♗d3! (not 2 ♕×e4 ♗×e4 3 ♖×a5? because of 3 . . . ♗c2) 2 . . . ♕g4 3 h3 ♕h5



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Although Black's queen does not have a single square to move to, it is not easy to attack it, because if White plays 4 ♗e2 Black has an adequate counter: 4 . . . ♗e4 5 ♕d2 ♘ × c5. But White found a strong reply, which his adversary had apparently overlooked: 4 ♘g5! How can Black defend himself now? If 4 . . . h6 then 5 ♗e2 ♕h4 6 ♖d4! and White may gain a decisive material advantage. But if Black plays 4 . . . ♕h4 then the simplest solution is 5 g3 ♕h6 6 ♘ × a5 ♘ × c5 7 ♘ × b7 ♘ × b7 8 ♘ × e6 ♕ × h3 9 ♘ × f8, because 9 . . . ♘g4 is followed by 10 ♗e4. Seeing no satisfactory way out, Black conceded victory to his opponent.

Alekhine—Euwe
Competition 1936



White to play

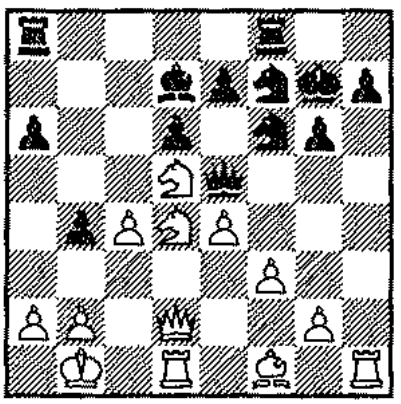
In this position White attacked the queen by 1 ♗c1. Instead of evading to f5, which would have led to nearly the same game, Black played 1 . . . ♕h4.

His queen's freedom of movement is somewhat restricted, but one does not realize at a glance how this can be exploited.
Alekhine continued by 2 ♕e2! appearing to prepare for 3 ♘ × f7. Black defended himself against this temporary threat by 2 . . . ♖e8, forgetting for a moment the precarious placing of his queen. No wonder that this move proved to be his first mistake, because now his knight's retreat is blocked, which only underlines the gravity of the queen's situation. In an effort to capture the queen Alekhine played 3 g4. Black cannot take the pawn at h3 because of 4 ♖d3 ♕h4 5 ♔g2 followed by 6 ♖h1. Euwe suddenly found himself confronted with the difficult question of how to save his queen. He continued with 3 . . . ♘c6, but after 4 ♔g2 ♘ × e5 (otherwise White plays 5 ♘f3) 5 de is able to free his queen at the expense of a piece, the knight at f6 having nowhere to move. That is why Black should have played 3 . . . h6! 4 ♔g2 ♘h7!, giving the queen enough time to retreat. In the meantime Botvinnik has pointed out that Alekhine's move 3 g4 was not the strongest. The correct continuation was 3 ♕f1! In this case Black would not have had enough time to play 3 . . . h6 on account of 4 g3 ♕h5 5 g4 ♕h4 6 ♘f3. Even 3 . . . ♘h5 would not have helped Black because of 4 g4. The conclusion is obvious. If the freedom of movement of one of our pieces is wholly or partly restricted, then the danger of its being attacked grows in leaps

and bounds. One has to be particularly careful in such cases to avoid running the risk of an unpleasant surprise.

The following situation is a constructive example.

Averbakh—Boudy
Polanica Zdrój



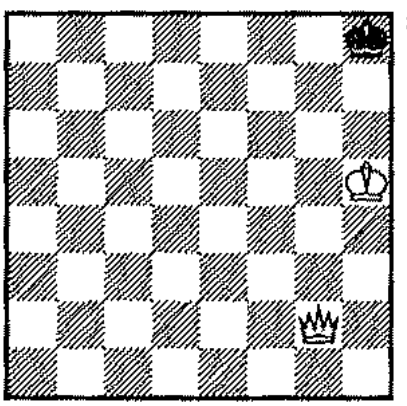
328

White to play

The position is double-edged. White can capture a pawn, but he risks being attacked on the b-file, which would then be open. He played 1 ♔a1! acting as though he were getting set to take the pawn and moving the king from the dangerous file. Black naturally covered the pawn by 1 . . . a5. But White had something entirely different in mind. His plan was based on the fact that Black's queen placed in the centre hardly had any squares to move to. What followed was 2 f4! ♕ × e4 3 ♖e1, and Black's queen was trapped. After 3 . . . e6 4 ♘ × f6 Black was forced to resign. We have examined enough examples to be able to draw some conclusions. We have seen that co-ordinated action of pieces in attacking any target occurs not only when the pieces attack the target jointly. They can play different parts and still operate in a co-ordinated fashion by acting collectively in harmonious concert.

The mechanism of the mating attack

The harmonious team-work of forces can be seen with particular clarity in the mating attack. We propose to examine how such co-ordination comes about and what effects it has on the attack on the king. We shall investigate the genesis of the mating mechanism and its function. We hope the reader will not mind if we start off with the most elementary of things, because as our approach is quite novel its details have not been sufficiently explored yet. But in this manner we shall be better equipped to gain a better and deeper understanding of the truly complex question of the co-ordination of forces.



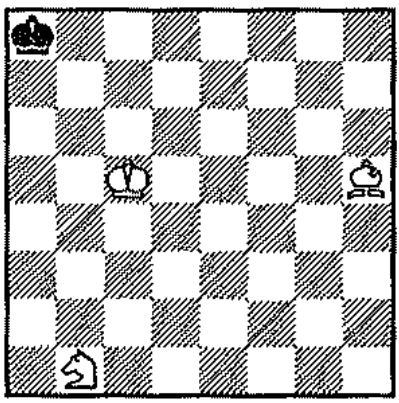
329

Mate in two

To mate the king we have to deprive it of five squares while attacking it on the sixth. Hence, to achieve the objective we have to combine two things: control of the squares around the king and the direct attack on the king. In the given position the king naturally takes over the function of controlling the squares, while the queen does the attacking.

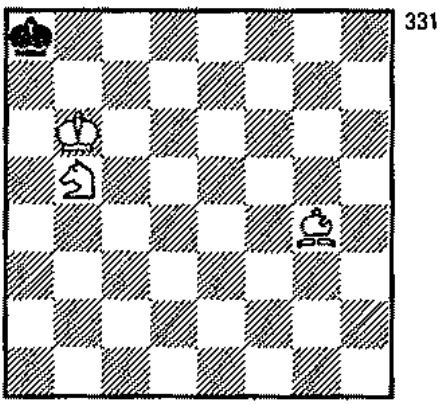
By going 1 ♔g6 White immediately deprives the opponent of squares f7, g7 and h7 and threatens mate by 2 ♕a8. Black can do nothing to avert disaster. This means that White has set the mating mechanism in motion by 1 ♔g6, for his king commands the necessary squares, while his queen prepares to deliver the decisive blow.

Another kind of attack is also conceivable.


330

Mate in seven

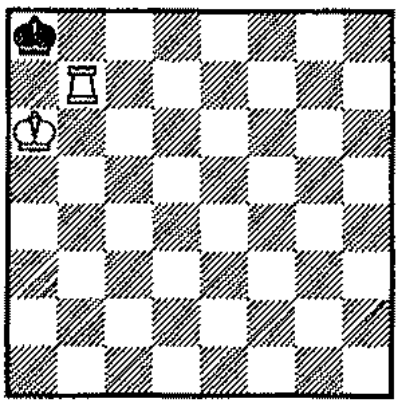
Given this relation of forces the king can be mated only in the corner that is controlled by the bishop. To do this White has to deprive the king of three squares and attack it on the fourth. In this case too the job of controlling the squares is performed mainly by the king, while the light pieces carry out the attack. By playing 1 ♔b6 Black's king is cut off from the 7th rank. Black's king seeks safety in flight by 1 . . . ♔b8, but after 2 ♗g4 the king's freedom of movement is curtailed still further and it is forced to go 2 . . . ♔a8. There are only two squares left for it to move on. By united efforts the king and bishop have cornered the king. Now the knight moves in for the kill: 3 ♘c3 ♔b8 4 ♘b5 ♔a8.


331

Let us stay with this position a little while. White's king cuts off squares a7 and b7, his light pieces have taken up threatening positions. The mating mechanism has been set in motion. The final assault begins by 5 ♘c7+ ♔b8 6 ♘a6+. The king is pushed into the corner and mated: 6 . . . ♔a8 7 ♗f3 mate.

Basically the mating mechanism is the same as in the preceding case — the king controls the squares and the remaining forces attack the enemy king. The only difference is that here mate is preceded by a

number of attacks, whereas in the preceding position the mating attack was carried out right away. But there is yet another variant of the mating mechanism.



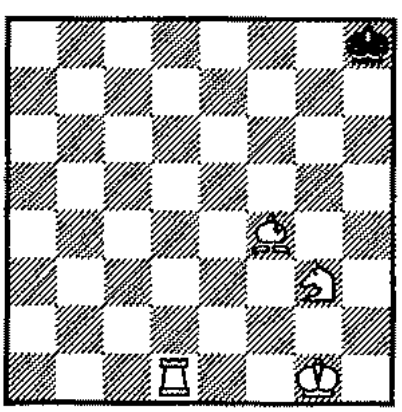
332

Mate in three

To prevent stalemate White has to move his rook. The correct line is to play 1 ♖c7 ♔b8, after which the rook can move back to any square from c6 to c1. By this purely waiting move, which seemingly does not threaten anything, White sets the mating mechanism in motion. Black is in Zugzwang: the king is forced to go in the corner 2 . . . ♔a8 and White replies with 3 ♖c8 mate. It should be mentioned here that the mating mechanism based on Zugzwang occurs almost exclusively in the end-game.

With regard to the co-ordination of piece movement I should like to underline the fact that the shares of the burden each offensive piece has to carry are not equal. In the cases considered the king did not take direct part in the attack, its function having been solely to deprive the opponent's king of some crucial squares. The remaining pieces attacked the king and delivered the decisive blows. The characteristic feature of the mating attack is that some pieces play an active, others a passive role.

For instance if the king does not take part in the attack, it can be replaced by other pieces or even pawns. Here is a case in which the king's part is successfully played by a rook.



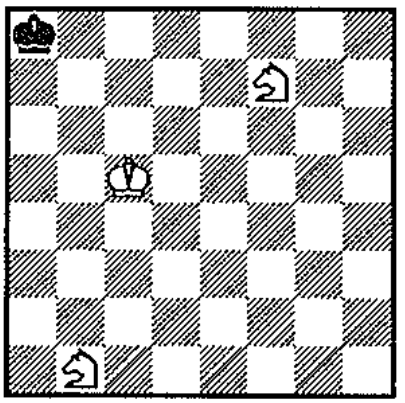
333

Mate in five

White has succeeded, after 1 ♖d7 ♔g8 2 ♕d6 ♔h8 3 ♘f5 ♔g8 in setting up the mating mechanism illustrated in diagram 331. Here, too, of course it operates in the same manner: 4 ♘h6+ ♔h8 5 ♕e5 mate.

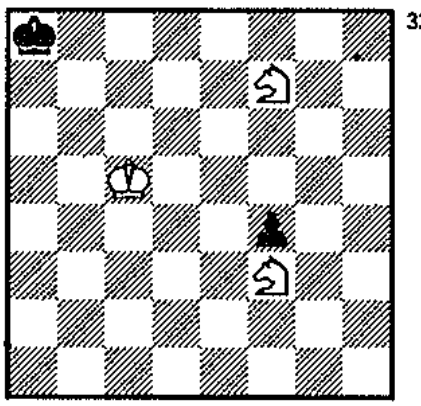
Thus, substituting pieces to play a given part basically does not change anything.

But what happens if we substitute attacking pieces? Let us substitute a knight for the bishop h5 in diagram 330. To prevent the king from moving to square c8 in the same manner as in the diagram we put the knight on f7.



334

White to play



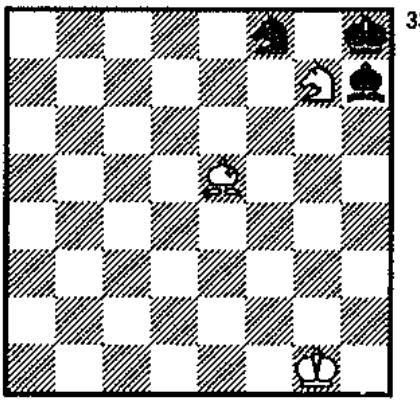
335

Mate in eight

Let us try setting up a mating mechanism by 1 ♔b6 ♔b8 2 ♘d6 ♔a8 3 ♘c3 ♔b8 4 ♘cb5 ♔a8. Up to now everything went the same way as before—with one exception: the knight at d6 does not threaten anything yet. After 5 ♘c7 + ♔b8 6 ♘a6 + ♔a8 White is only one move behind, which he needs for regrouping. But he has no time to make it because the king is in a stalemate position. It is precisely on account of this stalemate position that White is unable to bring the mating mechanism to a successful conclusion. The situation would be altogether different if Black had another pawn. It could have had disastrous consequences for him, for White's knight would have blocked its advance up to a certain point, then joined in the attack and—while letting the pawn advance to the queening rank—delivered the decisive blow. But you know all this yourself. Here is a characteristic example.

1 ♔b6 ♔b8 2 ♘d6 ♔a8 3 ♘d4 f3 4 ♘4b5 f2 5 ♘c7 + ♔b8 6 ♘a6 + ♔a8 7 ♘b5 (or 7 ♘e8) 7 . . . f1(♕) 8 ♘bc7 mate.

This device of exploiting hostile units occurs very often in mating situations, because the passive task of depriving the attacked king of squares can be performed by the oppent's pieces and pawns. After all, it makes no difference to the king whether it is its own or enemy forces that block its escape, the decisive thing is that its elbow room is restricted.

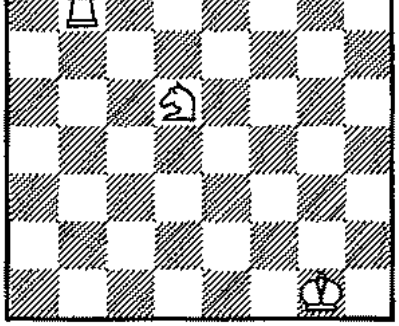


336

White to play

In this position in which the forces of the opponent are exactly equal, White gives mate in two moves, the first being 1 ♘f5+. To protect himself against the coming mating attack Black's king should move to square h7, but it is occupied by a piece of its own colour. On the other hand, if it moves to g8 then White follows up with 2 ♘h6. Square f8 to which it could have dodged is also occupied.

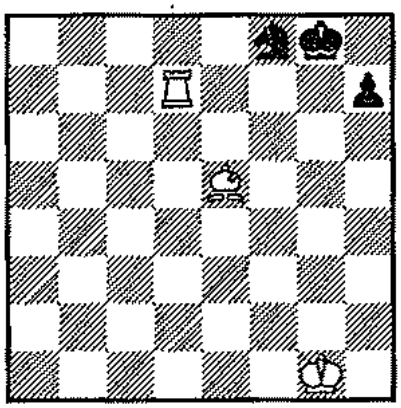
Here are another two elementary examples of similar cases.



337

White to play

It would be advisable for Black to reply to 1 ♘f6+ by playing his king to f8. But unfortunately this square is already occupied by his own bishop. He is forced to play his king to d8, which is followed by 2 ♖d7 mate, for the square next to it is blocked by his knight.



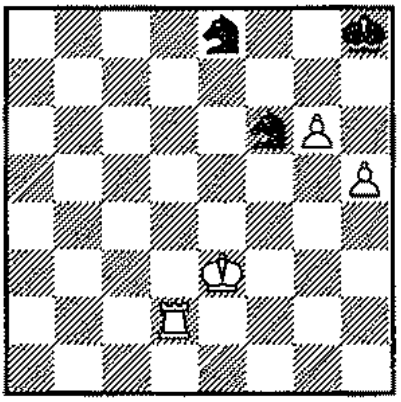
338

White to play

Here the rook and bishop are attacking. The king is forced to go in the corner after 1 ♖g7+, square f8 being occupied by his own knight. After that any move by the rook along the g-file (except of course g8) leads to mate, for Black's pawn at h7 is, figuratively speaking, a lid to the coffin.

Through the skilful use of the opponent's forces one can make do with a minimum of offensive pieces for making a mating play. Let us examine a few examples in which the mating move is executed by a single attacking piece, the task of preventing the king from escaping to the adjoining squares being performed by the opponent's chessmen.

G. Zachodyakin, 1931
Conclusion of a study

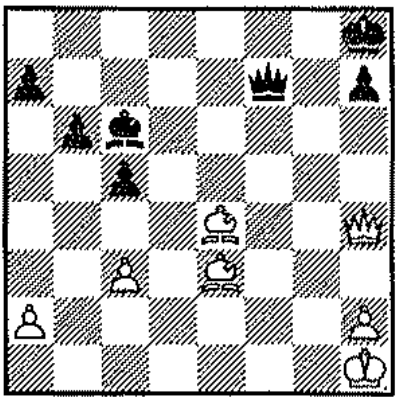

339

White to play and win

At first the move 1 h6 seems to be a mistake because this pawn is lost immediately after 1 . . . ♘g4 + 2 ♔f4 ♘ × h6. But by threatening the knight by 3 ♔g5 White puts his opponent in a critical position. As 3 . . . ♔g7 costs Black a knight on account of 4 ♖d7 +, he prefers playing it back to g8. But this limitation of the king's freedom of movement proves fatal: 4 ♖h2 + ♔g7 5 ♖h7 + ♔f8 6 ♖f7 mate. The king's own knights prevent the king's escape from his fate.

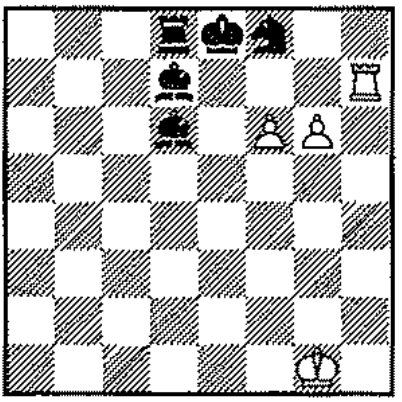
I am sure you are familiar with the smothered mate in which the king surrounded by his own pawns and pieces is checkmated by a solitary knight. For this reason allow me to show you another rare case in which a single bishop forces mate.

N. N.—Pillsbury


340

Black to play

In this position Black mates his opponent in three moves: 1 . . . ♕f1 +, forcing the bishop to move to g1—2 ♗g1—, followed by 2 . . . ♕f3 + ! 3 ♗ × f3 ♗ × f3 mate. It is not difficult to visualize a position in which a single pawn delivers the mating blow.

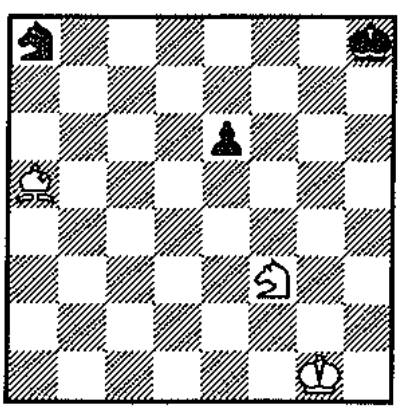

341

White to play

Here White gives mate in two. The king's free square e7 is taken by 1 ♖e7 + ♗ × e7, making it possible to give mate by 2 f7. Black's king is surrounded from all sides by his protectors, which does not prevent the brave White infantry man from outsmarting them.

The question we briefly touched upon here is very important. We have seen that in addition to co-ordinating the movement of one's own pieces, keeping an eye open for possibilities of using the opponent's forces plays an important part in the mating mechanism. How can we win them over to our side, how can we force them to hamper their king instead of helping it?
We shall continue to give this subject the attention it deserves. But to conclude this chapter let us consider some more examples in which the opponent's pieces are successfully exploited for making mating attacks.

A. and K. Zarytchev, 1930


342

White to play and win

Judging by the way the material is balanced this looks like a drawn game. White can win only by forcing a mate or by capturing the knight, which is immobilized at present.

1 ♘e5 ♔g7 2 ♗d8! . . .

Black's king wants to drive the knight off square e5, but White's bishop comes to the knight's assistance.

2 . . . ♔f8 3 ♔f2 ♔e8

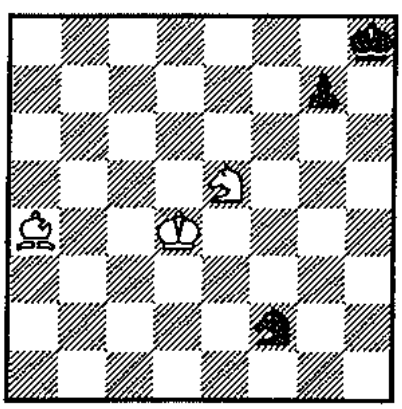
And now the king wants to free his knight from captivity.

4 ♗a5 ♔e7 5 ♔e3 ♔d6 6 ♔d4 ♘c7

Black has achieved his objective, but what a price he had to pay! 7 ♗b4 mate. If the king retreats by 6 . . . ♔e7, then White first wins the pawn at e6 by 7 ♔c5 ♔f6 8 ♔d6 ♔f5 9 ♗d8 and then the knight.

A similar situation develops in the next study.

S. Birnov, 1955
Conclusion of a study

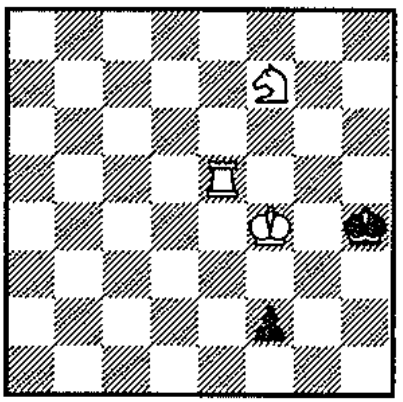

343

White to play and win

The only line for White to take is to try winning by mate; his chances of capturing the knight are not very good. But White starts pursuing the knight by 1 ♔e3 ♘h3 2 ♗d7 ♘g5 3 ♔f4 ♘h7. The knight eludes its pursuers and arrives safe and sound

at the king's side. But it deprives its king of a free square, thereby enabling White to finish off the game by 4 ♘g6+ ♔g8 5 ♕e6 mate.

G. Kasparyan, 1936
Conclusion of a study



White to play and win

How can White stop the pawn at f2? The problem seems insoluble. But the next few moves show that White can profit from the pawn's conversion.

1 ♘g5! f1(♕)+

The pawn has queened and given check. But White has some effective counter checks.

2 ♘f3+ ♔h3 3 ♖h5+ ♔g2 4 ♖h2 mate.

The newly-crowned queen prevents the king from freeing itself from a mating hold. Having studied the various mating mechanisms we arrive at the conclusion that there are always pieces that play an active dominant role as well as those that play a passive secondary part. The former can be termed dynamic, the latter static components of the mating mechanism. There is no reason why the opponent's pieces should not be used in certain situations for playing the role of static components.

Individual contacts

In the starting position the white and the black forces are separated from each other by neutral territory. At first everything is quiet and tranquil – there are no threats from either side, because apart from the knights, no piece can move out into the open.
And now comes the first move: 1 e2–e4. Immediately there is a radical change: Two pieces–the queen and the bishop–threaten to attack the weak point f7 situated near, and protected solely by the king.
Black replies with 1 . . . e7–e5, and again the situation changes. Now Black poses the concealed threat of attacking point f2. In addition, White's pawn e4 is blocked and its advance is checked. This serves to illustrate that as soon as the forces begin to be developed and to take up forward positions concealed threats and attacking threats, i. e. threats of direct contact with hostile pieces, begin to emerge. But the pieces of either side are not limited to offensive operations but also have to protect and cover each other. In other words a variety of different forms of contact, from weakly developed contacts to strong, direct ones evolve between the pieces on the board. "Invisible

lines of force" covering the whole board are formed between the pieces as the engagement of forces progresses. These different forms of contact that develop between the pieces and pawns of one side and between both sides as well as pieces and important squares on the board can be referred to as individual contacts. Let us try to define the different types of individual contacts.

1. The attacking contact

We shall call the contact that exists between the attacked piece or pawn and the attacking chessman the attacking contact. An attacking threat can also be regarded as an attacking contact, even though it is weaker. Not all pieces can attack each other, e. g. the king can attack neither its opposite number nor the queen. But the king can assert itself successfully against the queen if it is left without cover within the king's radius of action. As regards pawns, they can attack each other only on adjacent files.

2. The restricting contact

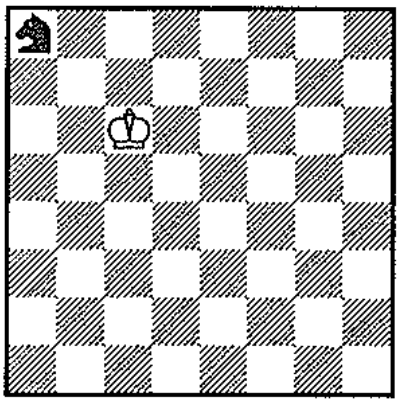
The operating range of a piece is restricted the moment it cannot move to squares which would otherwise be open to it. This can be done simply by attacking such squares or by occupying them. In both cases restricting contacts occur. The same applies to pawns. They can be obstructed by attacking the squares in front of them or by occupying them with pawns or pieces. Thus we have defined two types of contact — the aggressive attacking and the restricting contacts. They occur with both pieces and pawns, although there are differences in the effects they produce, depending on the pieces in question.

There is another kind of aggressive contact, which occurs with passed pawns, but as a rule this happens in the end-game. A passed pawn is attracted by the queening square as if by a magnet. This gives rise to a line of force and consequently to an individual contact between the pawn and its queening square.

3. The queening threat

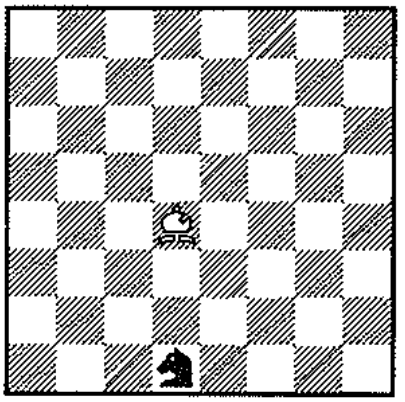
It is easy to see why a queening threat is no less dangerous than an attack on the queen itself. The order of threat is inversely proportional to the pawn's distance from the queening square. Obviously a pawn one square away from the queening square is more dangerous than one that still has several steps to make.

Let us consider some examples of individual contacts.



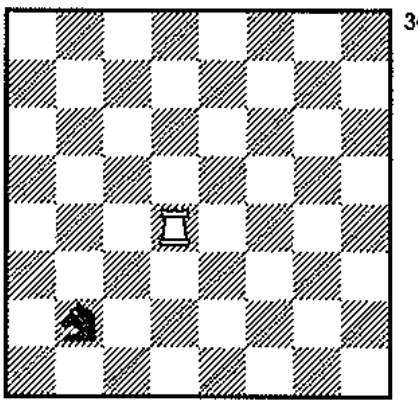
345

Here we see an example of a restricting contact, the king being in control of both squares which the knight could otherwise move to. In a situation such as this, where the knight is concerned, the restricting contact also acts as a threatened attack, for on the next move the king could attack the knight. This means that in the position shown here the king can cope with the knight single-handed.
And here is a situation showing that the bishop can confine the knight but cannot capture it without assistance.



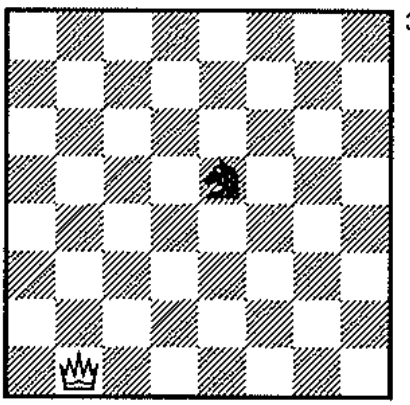
346

The bishop has wholly confined the knight on the edge of the board, but it can do no more. Additional pieces are needed to attack it.



347

A similar situation with a rook. The rook can completely immobilize the knight on any of the following four squares: b2, b7, g7 or g2, but it cannot capture it.



348

As could be expected the queen is best able to cope with the knight. In the diagram the knight is in the centre, but it takes the queen only a few moves to hunt it down.

1 ♕e4 ♘d7 (1 . . . ♘f7 2 ♕d5 ♘h6 3 ♕e6, and the knight falls) 2 ♕f5 ♘b6 3 ♕b5 ♘c8 4 ♕c5 with the same result.

In this case the restricting contact became at the same time an attacking contact. The important conclusion to be drawn here is that a restricting contact can not only de-

velop into an attack, but that a restriction can itself be an attack.

4. The protective contact

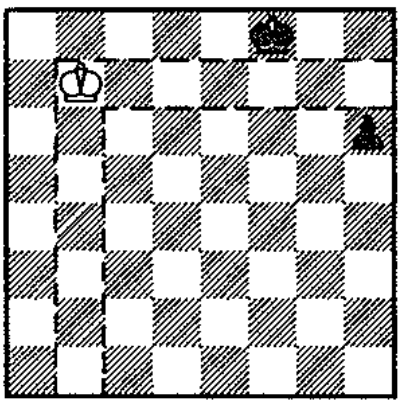
It often happens that an attacked piece can be covered or protected by another piece giving rise to a defensive contact between like-coloured pieces, which we shall call the protective contact. It goes without saying that such cover is given only when the attacking piece is more valuable than the attacked piece, because an exchange would not be desirable if the opposite were the case.
The mobility of the covering piece is impaired because it cannot move away without endangering the piece it covers. We shall consider this point in detail later on in connection with some examples of protective contacts, but I should like to point out in advance here that the king can protect not only a pawn but also its advance.

5. The interposing contact

Sometimes one can defend a piece attacked by a hostile piece by placing a piece or pawn between it and the attacking piece. In this case we have a defensive constellation which can be called an interposing contact. Here, too, the defending piece's mobility is impaired, because if it moves aside then the attacked piece is lost. But there is a fundamental difference between protecting a piece by covering it and by interposing another piece. Normally, when a piece is covered the piece giving cover is not attacked, whilst in the case of interposing the protected piece remains more or less under threat. In other words, when a piece is covered the attacking contact exists only between the attacking piece and the piece being attacked. While, when a piece is protected by interposing then a contact exists between the attacking, the attacked and the interposed piece, although in the later case the relations are altered, i. e. the shielded piece is now under threat of attack, while the interposed piece is actually attacked.

6. Refuting the queening threat

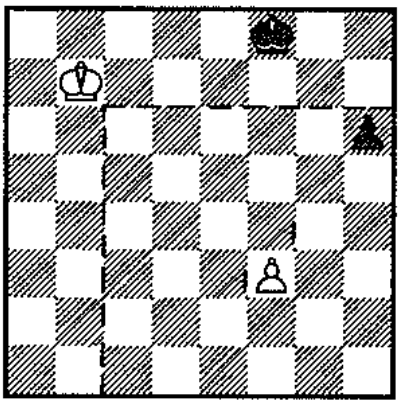
Attempts to stop a pawn heading for the queening square by attacking it or the squares in front of it or by blocking it lead to restricting contacts, which we have already discussed. But the independent individual contact which occurs when the king comes from afar to stop the pawn, should be examined separately. Contact exists between the king and the pawn approaching the queening square. It is described by the familiar quadrangle rule. We call it the "queening threat".



349

You will recall that the king will stop the pawn if it is in the quadrangle c1—c6—h6—h1. From the periphery of the next bigger quadrangle, it can threaten to stop the pawn, whilst from the rest of the squares on the board the king can try to make such a threat. These are threats of different orders again. It is very important to note that negative restricting contacts can also happen between like-coloured pieces. They occur when pieces or pawns for some reasons restrict the lines of action or paths of their own pieces, thus hampering their movement.

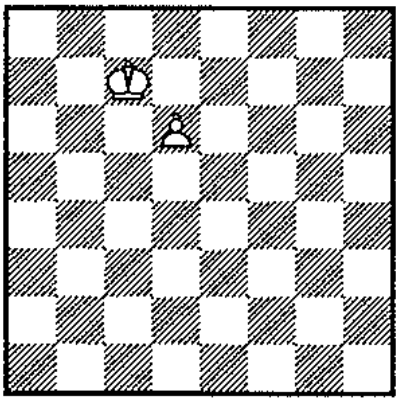
A elementary example.



350

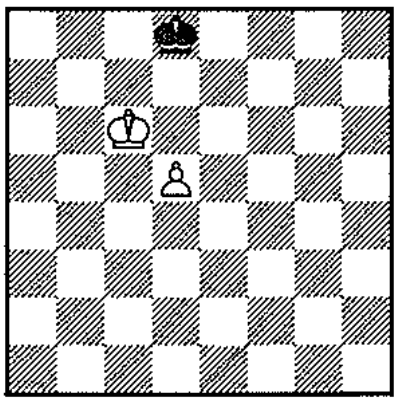
White to play

White's king enters the pawn's quadrangle, but it is unable to stop it because after 1 ♔c6 h5 2 ♔d5 h4 3 ♔e4 h3 the square f3 is occupied by the king's own pawn causing it to lose valuable time and to arrive too late. Since we have already considered contacts that arise in encounters between the king and the pawn it will be instructive to discuss the elementary and familiar end-game "king and pawn versus king" as an example illustrating the application of the theory of contacts. The bone of contention around which the whole struggle rages is the queening square.



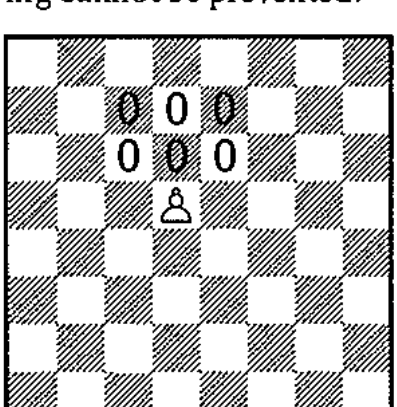
351

In this position the king not only protects the pawn but also supports its advance because it controls the queening square. In this way two protective contacts are formed — the cover given to the pawn and the support given to its conversion. These protective contacts are at the same time restricting contacts, making it impossible for the opponent's king to do anything to influence the inexorable course of events.



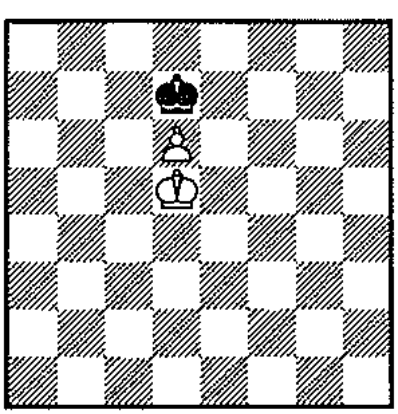
352

We know that in this position White's pawn forces its way to the queening square despite the fact that the Black king is posted on the queening square. If it is White's turn to play, he quickly transposes it to c7 or e7. After 1 ♔d6 White's king threatens to occupy one of these important squares from which it can support the pawn's advance. Black's king tries to restrict it in order to keep it off these squares. But Zugzwang frustrates Black's plan; his king has to step aside and let his opposite number pass: 1 . . . ♔c8 2 ♔e7 or 1 . . . ♔e8 2 ♔c7. If it is Black's move then 1 . . . ♔c8 is followed by 2 d6 ♔d8 3 d7. The pawn hinders Black's king by contesting square c8. It is forced to move back 3 . . . ♔e7 and after 4 ♔c7 queening cannot be prevented.



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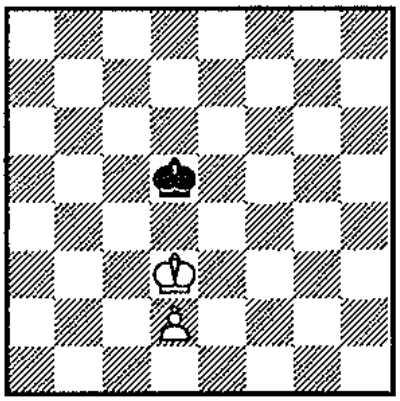
In this position the squares marked "0" are those from which White's king can establish contact with the pawn and its queening square, thereby ensuring the pawn's promotion. In the theory of pawn end-games these squares are known as key squares, because the objective of this kind of end-game, i. e. queening, can be achieved once they are occupied by White's king. If the king is unable to get to these squares then he can never support his pawn's advance to the queening square.



354

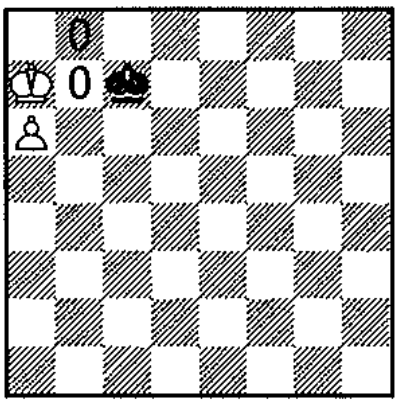
Black to play

Black must obviously keep White's king off c7 and e7. This can only be done by 1 . . . ♔d8. After 2 ♔e6 ♔e8 or 2 ♔c6 ♔c8 Black's king prevents his opposite number from penetrating to the key squares. But if White throws his pawn into action by 3 d7 + ♔d8 it becomes clear after 4 ♔d6 that White's king and pawn have deprived Black's king of all free squares and this is tantamount to stalemate.



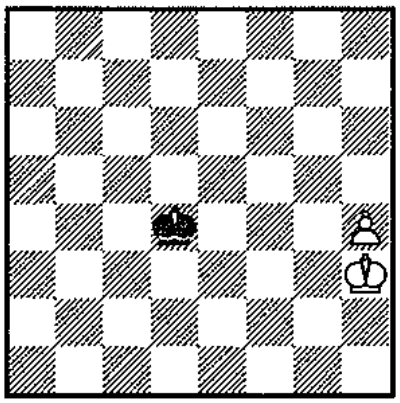
355

Here, too, White seeks to gain control of the key squares and Black tries to hinder his opponent and prevent him from achieving his objective. This shows that the outcome of such elementary games is determined by the possibility of establishing protective or restricting contacts. If White manages to establish contact between the king and the pawn's queening square then he can support its advance to the queening square and there is nothing to prevent its pawn from getting there. But if he fails to break through his opponent's restricting contacts then the game ends in a draw. The a- and h-file pawns have special parts to play in such endgames.



356

White is unable to overcome Black's restricting contacts, and the result is the same regardless of whose move is next. If it is White's move then Black gives stalemate by 1 ♔a8 ♔b6 2 a7 ♔c7. If it is Black's move then 1 . . . ♔c8 2 ♔b6 ♔b8 3 a7+ ♔a8 4 ♔a6 and Black is stalemated. The strategy of this game is of elementary simplicity: to win, White's king has to get to b7 or b8 thereby establishing a protective contact with the pawn's queening square.



357

White to play

Black's king is in the pawn's quadrangle and it would be pointless for it to advance. But White's king succeeds in reaching the key square g7. This is done as follows:

1 ♔g4! ♔e5 2 ♔g5 . . .

While White's king presses forward, it prevents its adversary from moving to squares f6, f7 or f8.

2 . . . ♔e6 3 ♔g6 ♔e7 4 ♔g7

The pawn inexorably marches on to the queening square.
The term "contacts" not only helps to describe the nature of the

struggle in this end-game but also its special features and its essence. From this it follows that the theory of contacts put forward here is fully in accord with the theory of key squares. But the latter covers only the struggle of kings in end-games with pawns, whilst the theory of contacts also applies to other, much more complicated end-games and middle game positions. We shall presently have an opportunity of convincing ourselves of this.

The co-ordinated attack

In the preceding chapter you have been acquainted with the new term of "contact". This term enables us to reflect special features of situations that have developed on the board; it can also be used for measuring the degree of co-operation of forces on the two sides. We have defined six different kinds of elementary contact:

1. the attacking contact
2. the restricting or confining contact
3. the conversion contact
4. the protective contact
5. the interposing contact
6. the refutation of the conversion threat

With certain qualifications all these contacts can be broken down into three groups, i. e. actively attacking, restricting and defending contacts. Active contacts include attacking threats, attacks and queening threats. Restricting contacts include confining threats, restrictions and the warding off of conversion threats. Defensive contacts include defensive possibilities, support possibilities of interposition and the interposition itself. But this breakdown does not apply to all cases, for the function of a certain contact depends, as we shall soon see, on the concrete situation.

In individual contacts, pawns and pieces are united by almost imperceptible bonds (except, of course, the queening threat, where the pawn is linked to the queening square), giving rise to diverse cross-links between them.

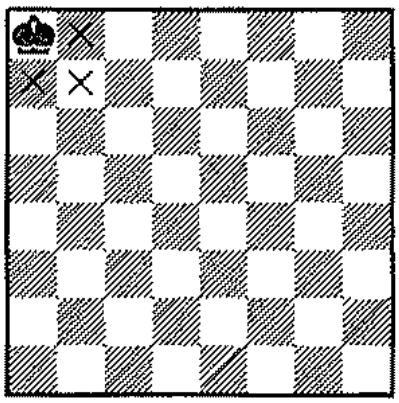
Let us now examine co-ordinated piece cross-links, which are characterized by certain contacts.

We have already exhaustively studied the mechanism of the mating attack (cf. pp. 164—171). We have found out that in this mechanism there are always pieces (one's own or the opponent's), which hem in the hostile king; in addition there has to be a piece that delivers the actual death blow to the king.

Thus, every mating attack involves an attacking threat in the form of an attack on the king and some restricting contacts. This means that any mating position—regardless of the forces taking part—can be described in terms of combinations of contacts, namely combinations of restricting contacts and attacks. Let us consider as an example two cases, in which the king exposed to a mating attack is either in the corner or on the edge of the board. In the diagrams the squares on which the king's freedom of move-

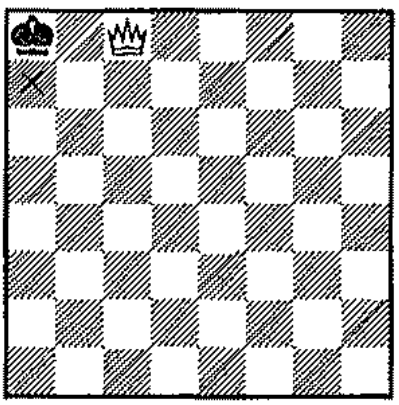
ment has to be curtailed are marked with an x.

1. The cornered king


358

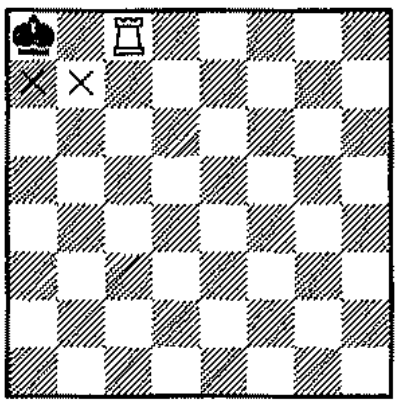
If the cornered king is to be checkmated it has to be cut off from three squares and attacked on the fourth. The mating pattern varies according to the attacking piece.

(a) Mating with the queen

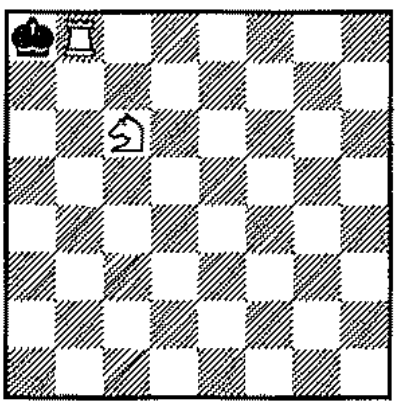

359

In this case the restricting contact is required only for one square. It is created by covering square a7 with any piece. It would also suffice if it were occupied by a black pawn or rook.

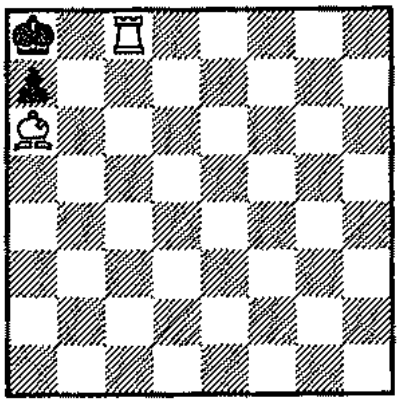
(b) Mating with the rook


360

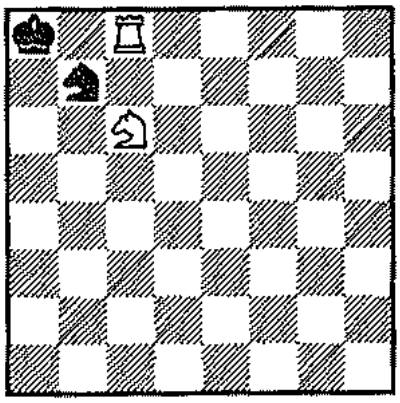
Here restricting contacts have to be created with two squares. The task of restricting the king can be performed, e. g. by the king or a rook. A finish in which only White pieces attack is conceivable: A knight hems in the opponent's king and covers the mating rook.


361

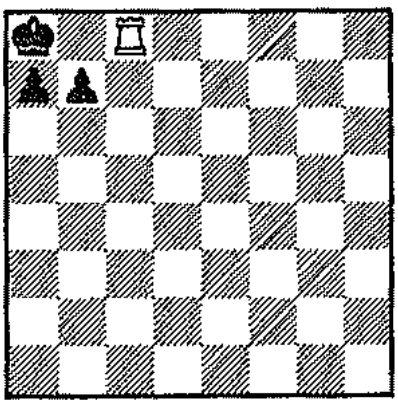
And here are a few positions with Black's pieces taking part in confining the king.



362



363

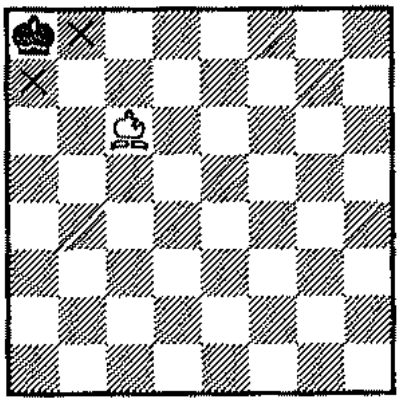


364

In diagram 362 a black rook can be just as fatal as the black pawn. In the next diagram the knight can be replaced by a pawn. And finally, diagram 364 shows the king being checkmated on the 8th rank, which is quite common.

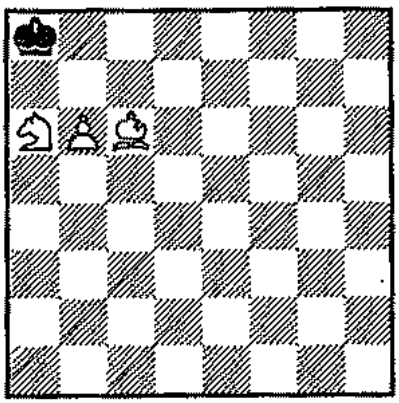
(c) Mating with a bishop

Two squares have to be restricted in order to give mate with a bishop.



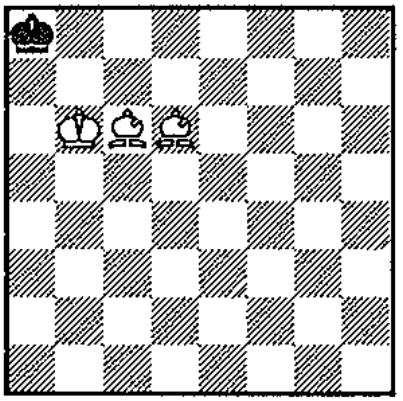
365

In the chapter entitled "The mechanism of the mating attack" we have analysed in diagram 330 the attack with a knight and a bishop on the lone king. But a position in which a pawn plays the part of the king is also conceivable as a mating finale.

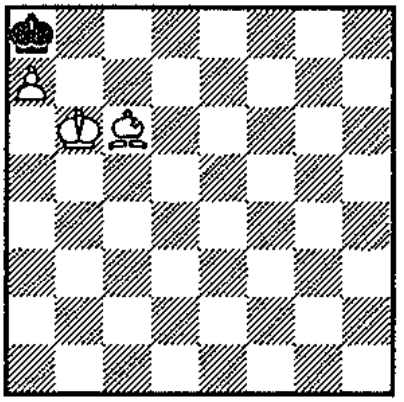


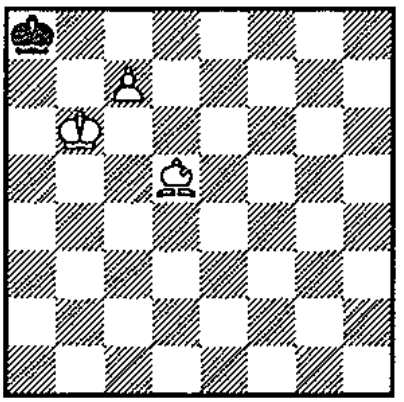
366

A similar ending results when the king is threatened by two bishops.

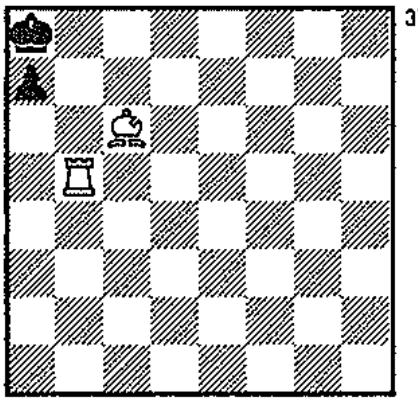

367

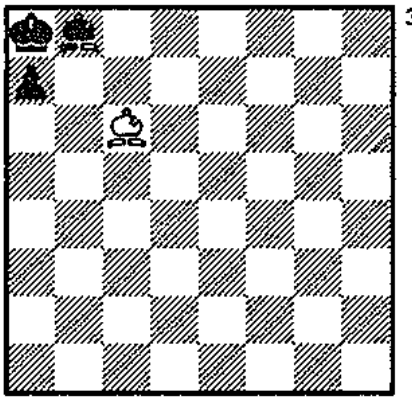
Here are two more examples in which the bishop is assisted by the king and a pawn.


368


369

Positions in which restricting contacts are made by black pieces or pawns merit special attention. Here are two such positions.

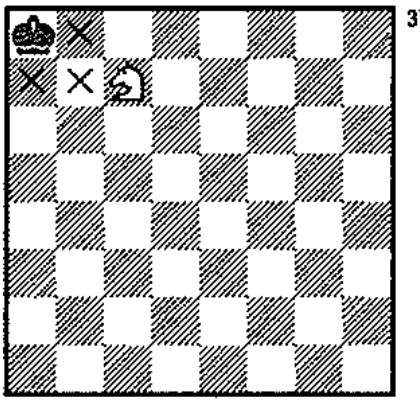

370


371

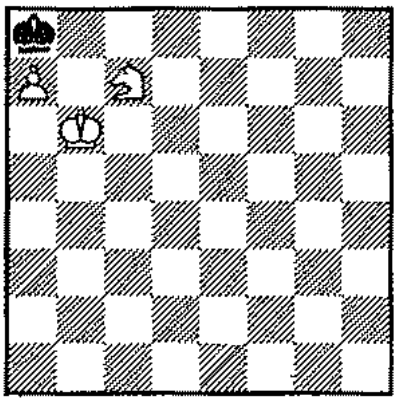
The second position shows the case of mate with a single bishop, which occurs seldom in practice.

(d) Mating with a knight

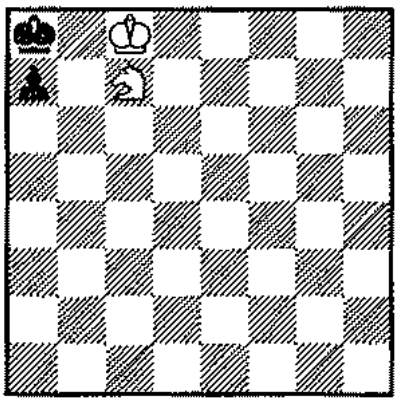
The king has to be deprived of three squares in order to give mate with a knight.


372

First a position in which only white pieces are attacking.


373

And here are two examples in which the king's own pieces and pawns restrict the king's freedom of movement.


374

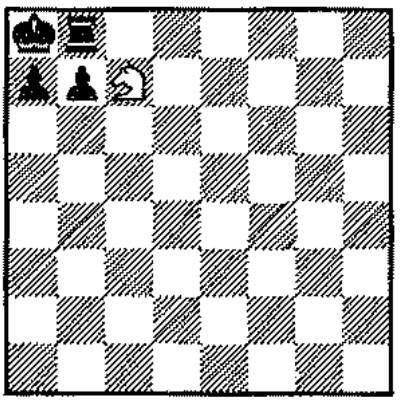

375

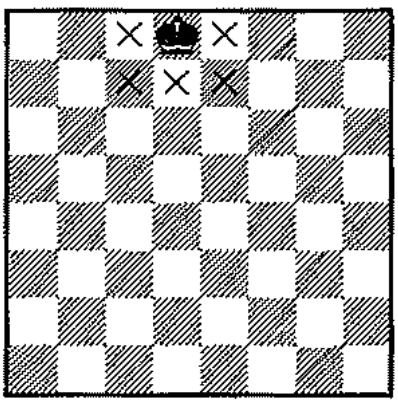
Diagram 375 illustrates the well-known "smothered mate" position.

(e) Mating with a pawn

Like a bishop, a pawn needs two restricting contacts, but unlike the former, it has to be supported by one of its pieces. The simplest mating position is in which White's king is on c8 or c7 and square a7 is controlled by a knight on c6 or a bishop on c5.

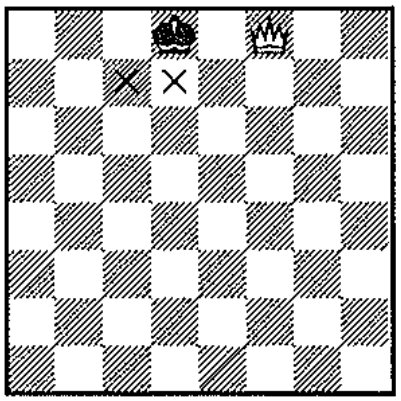
2. The king on the edge

If the king is being attacked on the edge of the board then the mate ending does not differ essentially from that in which the king is cornered. The only difference is that in the former case the king has to be cut off from five squares and attacked on the sixth, which means that it is only a matter of the number of restricting contacts, whilst the number of attacking contacts remains the same, namely one.

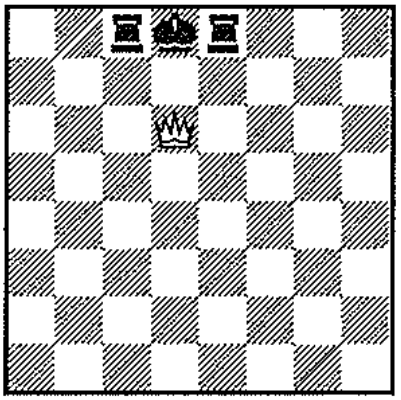

376

(a) Mating with the queen

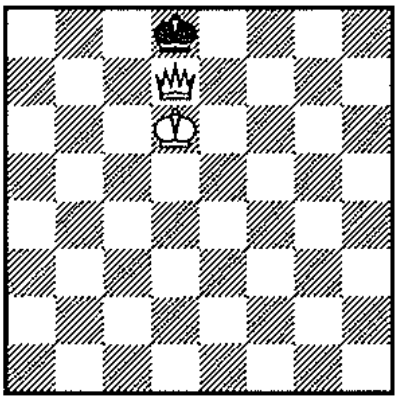
If the queen attacks horizontally, then two restricting contacts are needed.


377

The same applies if it attacks along a file.

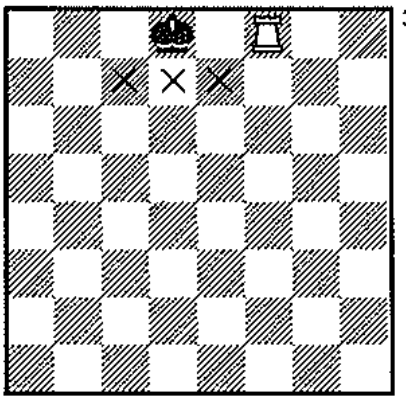

378

The queen is the only piece that can attack six squares if it is supported by one of its pieces or pawns. Here is an example of such an attack.


379

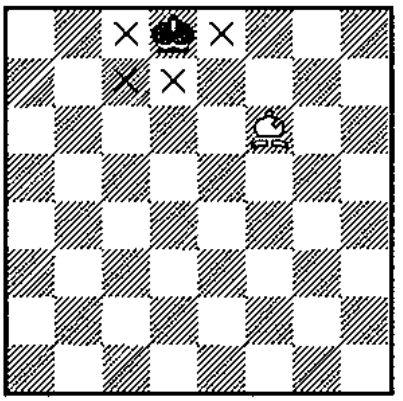
As we shall see later, mating attacks in which the queen is covered by a piece or pawn are quite frequent in practice.

(b) Mating with a rook

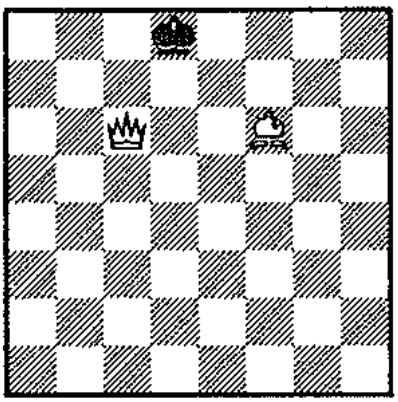

380

To mate the king on the edge of the chessboard a rook needs three restricting contacts. Perhaps the most typical position is the one shown in diagram 364, which we have already discussed. The fact that we have shifted it three files to the right makes no difference.

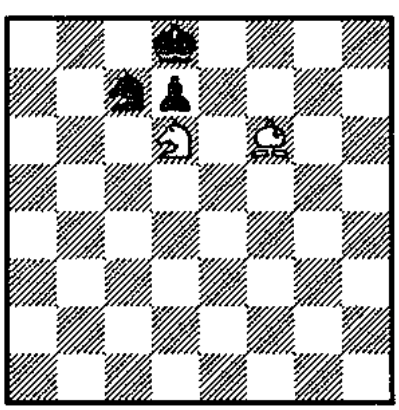
(c) Mating with a bishop

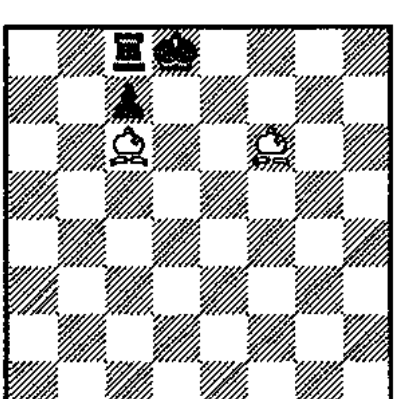

381

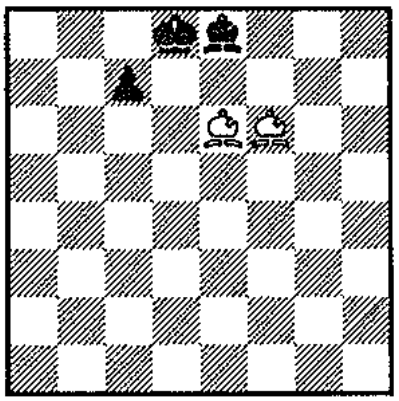
The problem of creating four restricting contacts can be solved in a number of ways. In the example shown in diagram 382 this job is performed by the queen, while the attacking is done by the bishop.

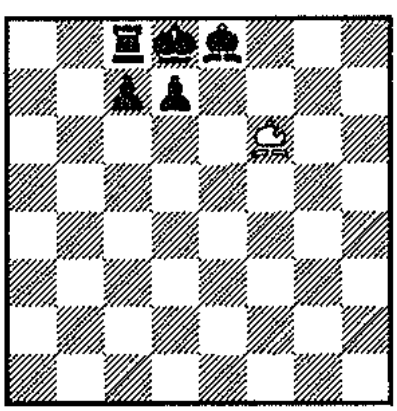

382

In the following cases not only white but also black pieces take part in hemming in the king.


383

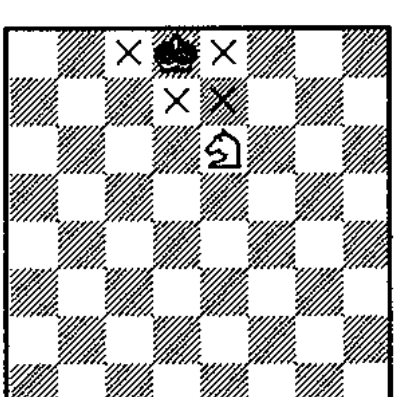

384


385

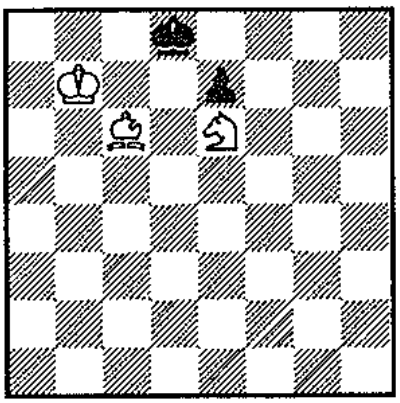

386

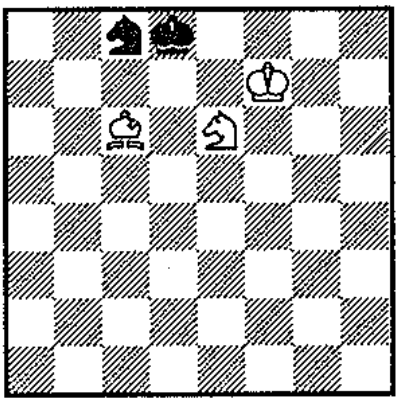
(d) Mating with a knight

Like the bishop, the knight needs four restricting contacts in order to execute a mating attack.


387

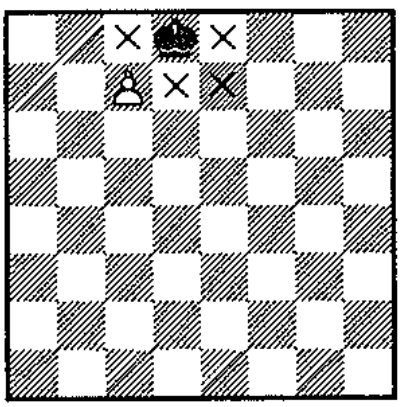
Here are two examples of such mating positions.


388

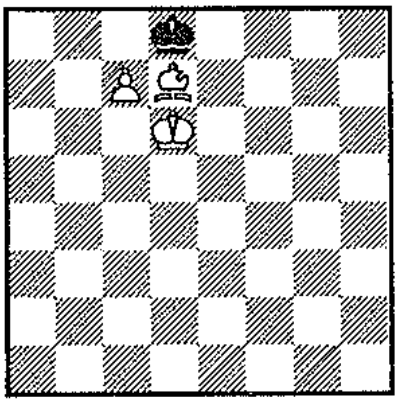

389

(e) Mating with a pawn

In conclusion, here is a mate ending in which a pawn delivers the fatal blow. To give this kind of mate there have to be four confining contacts and the pawn has to have piece cover.


390

To illustrate this kind of mate I have picked an example in which only White men take part in the offensive.


391

I did not intend to draw up a complete list of all possible mate endings. If you wish you can extend this list without any trouble. This would be a profitable exercise by the way. Mating positions in the centre of the board do not differ basically from the positions we have examined. Here too there is always a piece that makes the mating attack, other men restricting the king's mobility—an important but still only a supporting part. They influence the course of the struggle but they do not determine it.

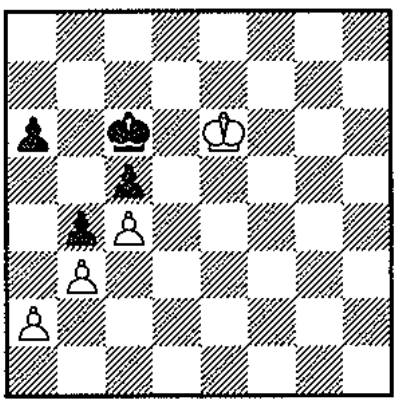
In all these mating systems using various piece constellations there is always an attacking contact, the accompanying confining contacts and in some instances—e. g. in diagrams 361, 368, 373, 379 and 391—protective contacts. All these contacts centre on the king. This means that any mating position can be described in terms of a co-ordinated combination of an active attacking contact, confining contacts

and occasionally protective contacts. The number of confining contacts varies depending on whether the king is posted in the corner, at the edge or in the centre of the board, but the active attacking contact determines the mate ending. Situations in which the object of attack (in this case the king) is subjected to an attack and at the same time its freedom of movement is restricted will henceforth be called combined attacks. I should like to repeat that a combined attack always involves an attacking contact, a confining contact and occasionally a protective contact. In this connection I should like to emphasize that the co-ordinated attack on other pieces, which we discussed at the beginning of Part 2, is basically the same as a mate ending. Here too we always find an active contact along with confining contacts aimed at the piece being attacked. That is why such a co-ordinated combination of contacts can also be called a combined attack.

End-games leading to a stalemate are characterized by positions in which the king is subjected exclusively to confining contacts, but in which there are no attacking contacts. In stalemate positions the king has to be cut off from three squares if it is in the corner, from five squares if it is on the edge of the board and from eight squares if it is in the centre. Thus, a stalemate is always a co-ordinated combination of confining contacts, the only difference being the number of such contacts.

Here is an example of a stalemate ending.

Nikolayevski—Taimanov
Tallinn 1966



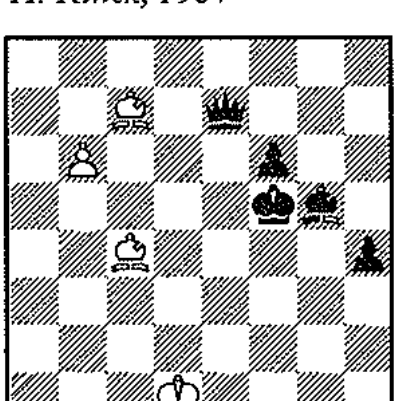
392

Black to play

At first sight Black's position seems utterly hopeless because he is about to lose his pawn at c5. But after 1 . . . ♔b6 2 ♔d5 ♔a5! we realize that Black's king has an ideal hiding place at a5. If White takes the pawn at c5 he deprives Black's king of b6, its only free square, and the game ends with a stalemate.

But what conditions ensue if perpetual check is given? Let us examine the finale of a study by Rinck.

H. Rinck, 1904



393

Draw

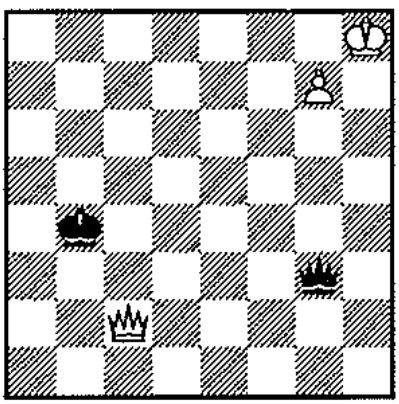
No matter where Black's king attempts to flee he cannot escape perpetual check:

1 ♗d3+ ♔g4 2 ♗e2+ ♔h3 3 ♗f1+ ♔g4 4 ♗e2+ ♔f5 5 ♗d3+ ♔e6 6 ♗c4+ ♔d7 7 ♗b5+ ♔c8 8 ♗a6+.

White's bishop operating on the white squares is responsible for the attacking contact, while his partner covering the black squares makes the confining contact. Black's queen, bishop and the two pawns play an equally important role in the perpetual check mechanism. They confine their own king's movement to the white diagonal. Just as in the mate ending we have a co-ordinated combination of an attacking contact and confining contacts. But these confining contacts were only good for giving perpetual check, they did not suffice to checkmate the king in the centre of the board.

The combination of contacts can also be of a different nature in perpetual check situations.

G. Lolli, 1763



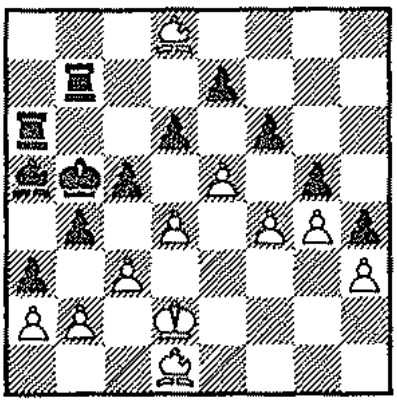
394

Black to play and force a draw

By continuing with 1 . . . ♕h4+ 2 ♕h7 ♕d8+ Black allows his opponent to get a second queen by 3 g8(♕). But after 3 . . . ♕f6+ 4 ♕hg7 ♕h4+ 5 ♕8h7 ♕d8+ Black gives perpetual check.
In the final position we see a co-ordinated combination of an attacking contact by the white queen and two confining contacts by the two white queens. If instead of the white queen at g7, for instance, there stood a bishop and instead of the queen at h7 a pawn, Black could even checkmate the king. Although for a brief moment the two queens can establish an interposing contact, a fresh line of attack is opened immediately enabling Black's queen to give check again and resulting in a perpetual attack.
Manoeuvres leading to a draw, which are based on the building of a stronghold or on a blockade, are also characterized by certain co-ordinated combinations of contacts. It happens frequently that the stronger side is simply unable to penetrate the opponent's fortifications.

Here is an amusing example devoted to this theme.

E. Rudolph, 1912



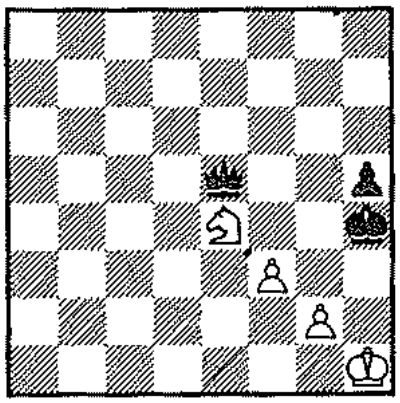
Draw

Black has an overwhelming material superiority, but White takes advantage of the opportunity to give away one of his bishops and to barricade all entrances end exits to the fortress.

1 ♗a4+! ♔×a4 2 b3+ ♔b5 3 c4+ ♔c6 4 d5+ ♔d7 5 e6+ ♔×d8 6 f5.

As if with the magic wand, a "magic fence" made up of white and black pawns suddenly materializes on the board. This fence has produced a combination of confining contacts, which cannot be penetrated by a single black piece. The contacts are directed against all black pieces, completely paralysing their activity. Unable to find a target, Black simply does not know which way to direct his forces.

A. Troitzky, 1910



Draw

Here we see an example on the subject of blockading the king. Black's monarch sits on h4 in a trap and cannot flee because of the combination of confining contacts directed against it. The queen can do nothing on its own.

We have seen that draws by stalemate, perpetual check, stronghold and blockade are also characterized by a co-ordinated combination of contacts.

Contacts and combinations in the double attack

I should like to remind the reader that the concept of double attack has been given a broader scope here than has been the case in theory so far. We regard the three following combinations of pieces as instances of double attack: 1. A piece or a pawn attacks or threatens to attack two objects; 2. Two pieces attack or

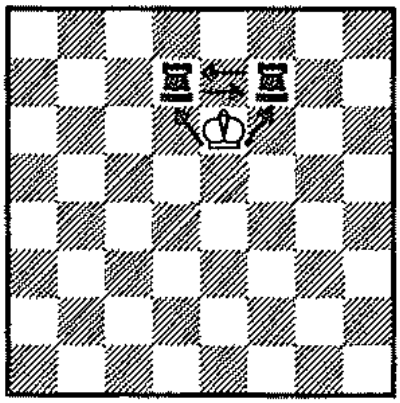
threaten to attack a certain object; 3. Two pieces attack two objects. These objects can be either pieces or squares. If pieces are attacked then two active contacts ensue in the double attack. But generally speaking, a combination of any two of the six elementary contacts can prove to be a double attack.

This important idea is one of the pillars of the author's Theory of Contacts. This extends the range of the concept of double attack used in modern theory still further and enables us to consider a wider array of positions from this point of view and makes it easier to understand the motive forces behind the events taking place on the board. The extension of the concept of double attack is justified and methodically expedient, for it enables us to give due credit to this very important manifestation. Thus, the double attack is always a co-ordinated combination of contacts, which in the first and third cases are directed against two, and in the second against one object. We shall now examine the various manifestations of the double attack in proper order.

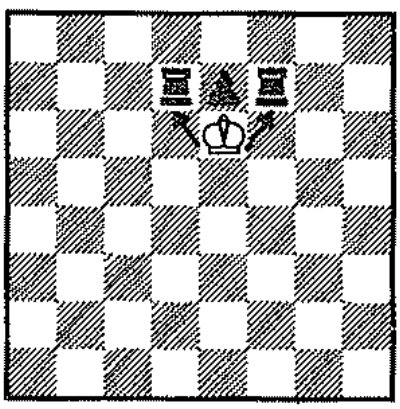
1. One piece attacks or threatens to attack two objects

This kind of double attack covers all variations of the "fork" and "pinning". In an attack on two pieces its effectiveness depends on the contact existing between the two threatened pieces.

Here is a characteristic example.

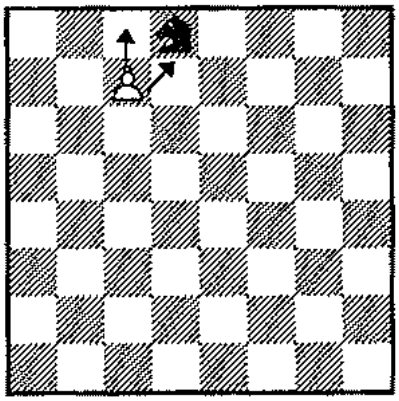

397

This double attack is harmless because the rooks provide adequate mutual cover. But let us make a slight change in this position by interposing a black pawn.


398

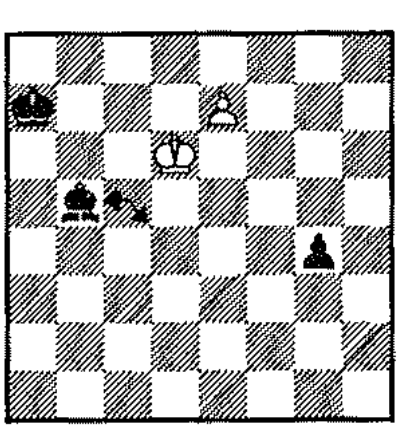
This immediately enhances the effectiveness of the double attack because it deprives the rooks of their mutual cover. The loss of one of them is inevitable. Thus, in the first example there was an equilibrium of contacts—both attacks were refuted through the mutual cover of the rooks. The pawn introduced between the rooks has upset the equilibrium by severing the contact between the rooks thereby,substantially enhancing the effectiveness of the double attack.

An interesting double attack with active contacts is shown in the next diagram.


399

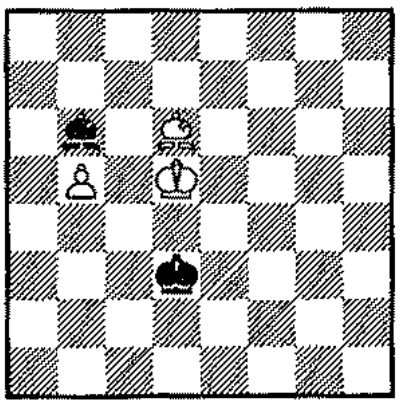
On the one hand the pawn at c7 threatens to queen (this is a first active contact), while on the other hand it is attacking the knight at d8 (this is the second active contact). To refute this double attack one has to gain control of squares c8 and d8 with some other piece. The knight itself is not in a position to do this. As pointed out earlier, a combination of any two of the six elementary contacts that I have mentioned previously can lead to a double attack.

Here are some examples of this.


400

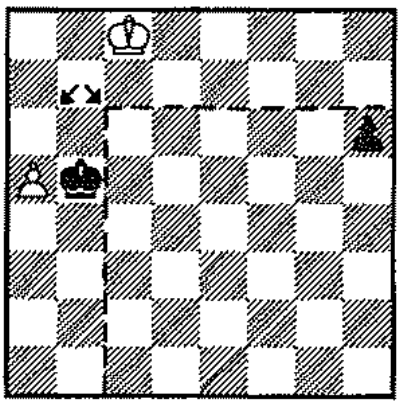
White to play

The queening threat is met by the bishop at b5. At the same time the pawn g4 is outside the white king's sphere of influence. But by 1 ♔c5 White launches a double attack threatening to take Black's bishop and to enter the quadrant of the pawn at g4. After 1 . . . ♗d7 2 ♔d4 ♔b6 3 ♔e4 ♔c6 4 ♔f4 ♔d6 5 e8(♕) the game ends with a draw. The double attack was based on two contacts, namely an active one (the attack) and a passive one (the threat of stopping the opponent's pawn).


401

White to play

In this position 1 ♔c6 also leads to a double attack, namely to a combination of an attack and a threat to hem in Black's bishop, or in other words, to limit its sphere of action. The pawn can be advanced both after 1 . . . ♗e3 2 ♗c5 and after 1 . . . ♗d8 2 ♗c7 with a win for White. Here we have an active and a confining contact.

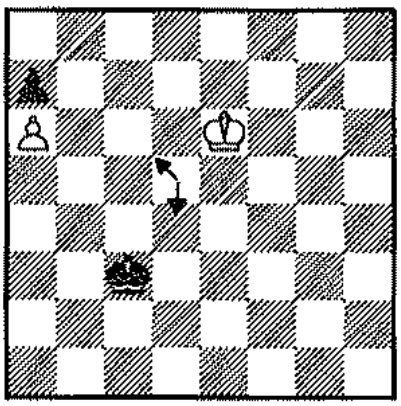


402

White to play

At first sight White's position seems completely hopeless. His pawn is under fire, and his king is far from the black pawn's quadrant. But White saves the game by continuing with 1 ♔b7. This move is a typical double attack, combining the threat of supporting his pawn with that of stopping his opponent's pawn. The issue is settled after 1 . . . ♔ × a5 2 ♔c6, establishing two defensive contacts.

The next diagram shows an interesting example of the double attack.



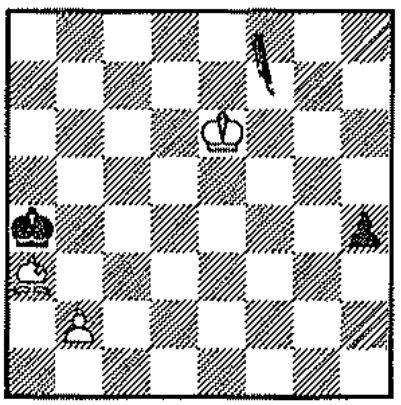
403

White to play

In this position White confronts his opponent with a double attack by going 1 ♔d5! The first contact is the concealed threat of attacking the pawn at a7. But there is another contact, for through the text-move White gains control of square d4 thereby hemming in Black's king, which cannot move there. In this manner White prevents the Black king from reaching square c7, which consequently cannot prevent White's king (after capturing the pawn at a7) from asserting control of the key squares b7 and b8. After 1 . . . ♔b4 2 ♔c6 ♔a5 3 ♔b7 ♔b5 4 ♔ × a7 ♔c6 5 ♔b8 White advances the pawn to the queening square. Thus, we see how an active contact can be combined with a confining contact in a double attack.

It is very important to understand the conclusion of the following study in order to grasp the meaning of the double attack.

G. Zakhodyakin



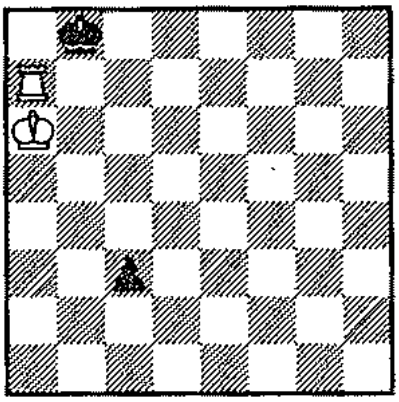
404

White to play

By playing 1 ♔d5 White threatens to stop the pawn at h4. That is why Black proceeds with 1 . . . h3. This is followed by 2 ♔c4, which con-

fines Black's king. This move in itself would not be so dangerous, but with the assistance of the bishop and the pawn White threatens to give mate in two moves. And the game actually ends in a win for White, for if 2 . . . h2, then 3 ♗b4 h1(♕) 4 b3 mate. Thus, strictly speaking, the move 1 ♔d5 is a double attack, for in addition to threatening to intercept the pawn, this move contained a mating threat of the third order. Despite the fact that the king itself cannot give mate, in co-operation with the pawn and the bishop it poses a combined mating threat. This factor is very important, for it shows that even a mating threat—despite the fact that it is a complex combination of a threat and confining contacts—can be represented as a single contact of any piece if it brings about a mating combination. By playing the king to d5 White has created a combination of pieces consisting of the white king, the black pawn (refuting the queening threat) as well as the black king and the white pawn and bishop (mating contact). Thanks to the co-ordinated combination of contacts, the double attack has fused all these pieces into single unit. This can also be expressed in a different way: It is precisely this combination of pieces that has conjured up the double attack. Threatened stalemate can also form part of a double attack.

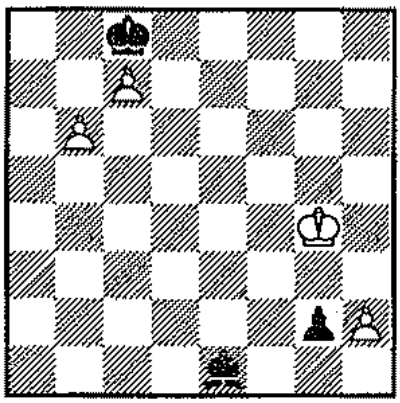
E. B. Cook, 1864



Black to play, White force a draw

After 1 . . . c2 2 ♖b7+ ♔c8 White apparently cannot save himself. But he finds a way out, which is connected with a double attack: 3 ♖b5! This move contains two threats. The first is to stop the pawn by 4 ♖c5(+), leaving Black no alternative but to continue with 3 . . . c1(♕). But then the second threat 4 ♖c5+! ♕ × c5 stalemate materializes. Thus, this double attack consists of the threat of stopping the pawn and of the concealed threat of a stalemate by sacrificing a rook. The fact that Black was forced to take the rook because of the double attack on the king and the queen is also important here. The double attack was staged in such a way that Black was forced to accept the sacrifice.

A. Troitzky, 1897
Conclusion of a study


406

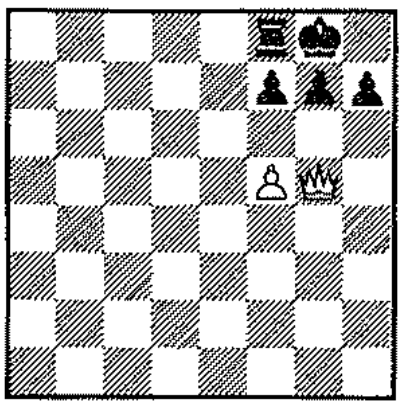
White to play

By 1 ♔h3! White attacks the pawn and threatens stalemate. If Black goes 1 . . . g1(♕) (or 1 . . . g1(♖) then White replies 2 b7 + ♔ × b7 3 c8(♕) + ♔ × c8 stalemate! On the other hand, 1 . . . g1(♘) + is followed by 2 ♔g2 and after 2 . . . ♘e2 3 ♔f1 with a double attack on the bishop and knight.
There were actually three connections in this position: an attack, a threatened stalemate and a concealed threat of a two-fold attack. An important conclusion can be drawn from all this. In addition to the single connections examined by us, a double attack can also comprise such complex connections as mate, stalemate or a two-fold attack.

2. Two pieces attack or threaten to attack an object

First and foremost this category includes all positions in which attacks on the king are carried out with two pieces, whilst the squares around it are subjected to two-fold attacks. In studying mating attack contacts we have established (cf. diagram 379) that for instance the queen, supported by any one of its men, can deprive the king posted on the edge of the board of all squares. By our definition, these cases are double attacks.

Let us take a well-known elementary position in which the queen and a pawn launch the double attack as an example to illustrate this point.

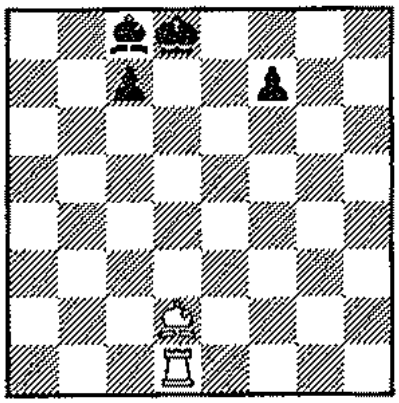

407

White to play

White stages a double attack against g7 by 1 f6. To ward off mate Black plays 1 . . . g6 thereby severing the queen's contact and repelling the attack. But then the queen steps aside by 2 ♕h6 and restores contact with g7, after which mate is imminent. By the way, the pawn at f7 plays a negative part in such situations, preventing both the king's flight and the cover of the fatal square g7 from the rank.
But we have already examined mating attacks in which two pieces are

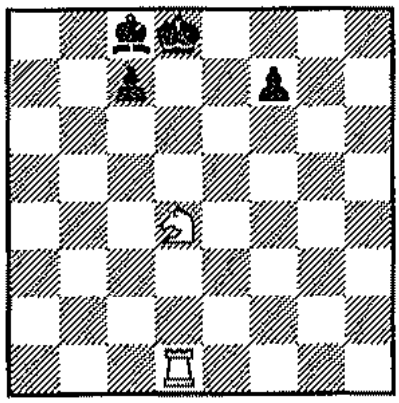
involved. The attack with a rook and a knight, for instance, which leads to a double attack, is shown in diagrams 337 and 361.
Double check is a special case of the double attack. It is a terrible weapon in a mating attack.

First of all two examples illustrating situations in which double check leads to mate. In the first case the rook that gives mate is supported by a bishop.


408

Mate in two moves

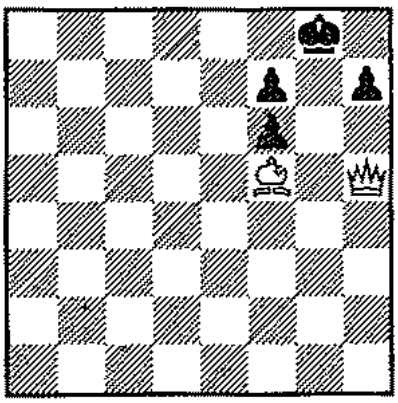
After 1 ♗g5+ the king has to step aside by going 1 . . . ♔e8, this is followed by 2 ♖d8 mate.


409

Mate in two moves

This is a similar position in which the rook, supported by a knight, gives mate: 1 ♘c6+ ♔e8 2 ♖d8 mate.
Note the special feature of this variant of the double attack: At first the two pieces attack one point, then one of them occupies that point and gives mate, whilst the other piece supports it. Consequently two contacts occur in the final phase of this double attack, namely an attacking contact and a protective contact. Confining contacts by the opponent's pieces are also usually involved.

Here is another instance of such a double attack.


410

White to play

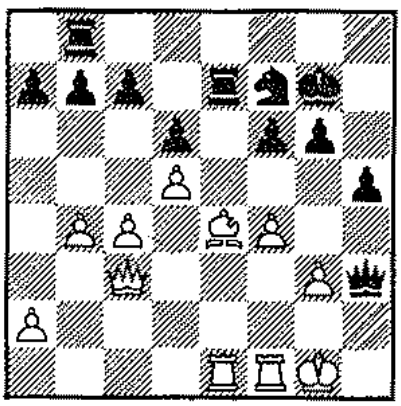
Two white pieces are attacking the pawn at h7. It cannot be covered, but Black's king is ready to flee: 1 ♕×h7+ ♔f8 2 ♕h8+ ♔e7. But as you know, the strong move to make in such positions is 1 ♕h6! In this way White cuts off the king's escape route and threatens to change the line of fire, or more precisely, to transpose the double attack: 2 ♗×h7+ ♔h8 3 ♗g6+

♔g8 4 ♕h7+ ♔f8 5 ♕×f7 mate. This device is used quite often in attacking the king.

3. Two pieces attack two objects

The simplest case of such a double attack is when two pieces attack two hostile pieces. This is shown in diagram 411.

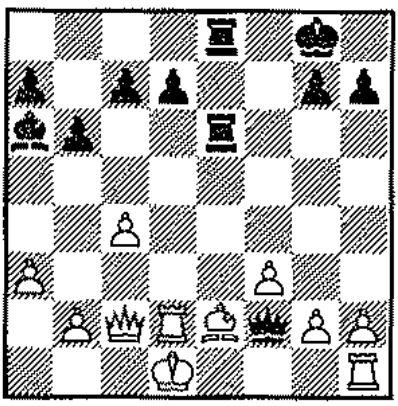
Kan—Yudovitch
Game variant
Tbilisi 1937


411

White to play

White establishes two active contacts by 1 ♗f5!, the bishop attacking the queen and rook e1 attacking the rook at e7. After 1 . . . ♕×f5 2 ♖×e7 White's double attack gives him an advantage in material.
This kind of double attack is particularly effective when one of the attacked pieces is the king.

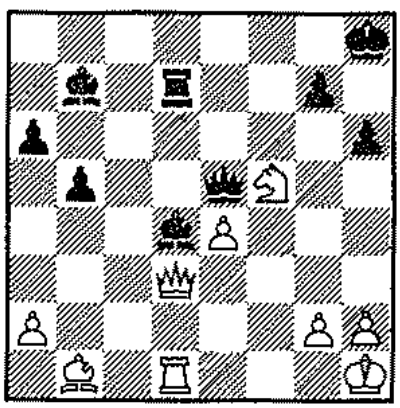
Kotov—Kortchmar
Tula 1951


412

White to play

White seems to be in trouble here, and this would be true if Black's g-file pawn was posted on g6. But as things are White has a chance to extricate himself from a difficult situation by means of an effective sham sacrifice: 1 ♕×h7+! After 1 . . . ♔×h7 2 ♗d3+ (the saving double attack!) 2 . . . ♔g8 3 ♖×f2 White has better prospects.

Popiel—Marco
Monte Carlo 1902


413

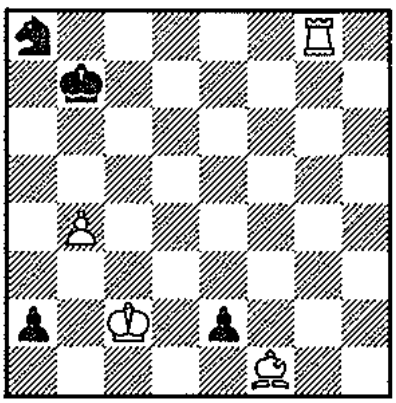
Black to play

This famous position keeps cropping up in chess textbooks as a curiosity. The bishop at d4 is attacked by three pieces, and there seems to be no way of giving it additional cover. That is why Marco decided to resign, although he could have not only defended himself but even won the game! By playing 1 . . . ♕g1! Black could have made a mating threat on h2 and atttacked the queen at d3. As you see, the double attack in this case consists of an attacking contact and a mating threat, which in turn consists of an attacking contact (by the queen) and a protective contact (by the bishop).

When we were examining the mating mechanism, on several occasions we came across double attacks in which one piece attacked the king, while other pieces cut it off from adjoining squares thereby enabling the attacking piece to checkmate it. A typical example is the mate ending shown in diagram 338. It merits special attention. First of all White launches a double attack on g7 by 1 ♖g7+ driving the king into the corner. This double attack consists of an attacking contact (by the rook) and a protective contact (by the bishop). This is followed by another double attack in which the rook moves back along the file keeping watch over square g8, while the bishop checkmates the cornered king. Note that in this mating mechanism consisting of two double attacks the tasks of the pieces and consequently also of the contacts alternate: In the final position the bishop establishes the attacking contact, whilst the rook makes the confining contact.

The following diagram shows a fascinating case of defence by double attack.

S. Birnov
Excerpt from a study



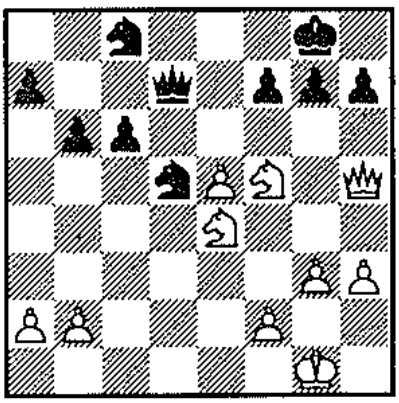
414

White to play

Black's pawns are pressing forward inexorably. How can they be stopped? There is a way out. White plays 1 ♖g1! thereby establishing contact with the first rank (confining contact) and being ready to attack the king with the bishop. The threats of 1 . . . a1(♕) and 1 . . . e1(♕) are suddenly refuted, because if either move is made, White plays 2 ♕g2+ and the new-made queen is forfeited.

And now a few examples in which the double attack is accompanied by complex contacts.

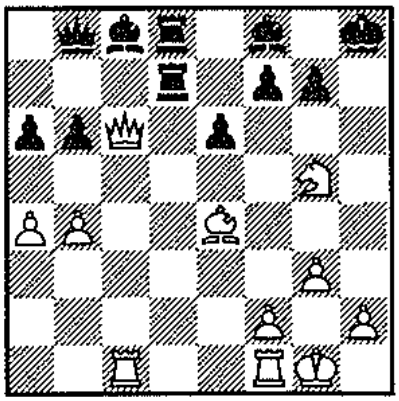
Fine—Thomas
Hastings 1936



White to play

By going 1 ♕g4! White organizes a double attack on g7 and poses a mating threat. Two contacts came into being here: an attacking contact (by the queen) and a protective contact (by the knight). At the same time White has set up another threat, i. e. a second double attack by 2 ♘h6+, threatening the king and attacking the unprotected queen at d7 with his queen.
Here too we have two contacts: the threat of harassing the king with the knight and the threat of attacking the queen with the queen. Thus we have seen that White's move 1 ♕g4 creates an involved system of contacts consisting of two double attacks. Being unable to defend himself, Black resigned.

Alekhine—Rubinstein
Karlsbad 1923

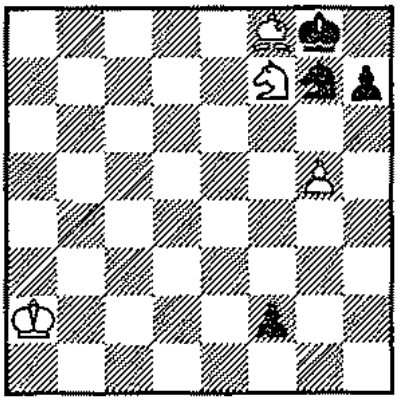


White to play

The weakened position of Black's king and the menacing stance of the knight at g5 seem to favour the idea of transposing White's queen to the K-side. White would indeed triumph immediately if his bishop stood on g2 by launching a double attack by 1 ♕f3, attacking f7 and threatening ♕h5+. But the bishop at e4 is in the queen's way. If one could only move it out of the way quickly without giving Black time to play 1 . . . g6.
Alekhine solved this problem by going 1 ♗g6! This move is a double attack on f7 by the bishop and the knight. At the same time White prepared a concealed threat of a second double attack consisting of an attack by the queen on h7 and of the supporting posting of the knight. If for instance Black plays 1 . . . fg then 2 ♕e4 (2 ♕g2 is also good) 2 . . . ♗×b4 3 ♕×g6 ♔g8 4 ♕h7+ ♔f8. Now the decisive onslaught begins: 5 ♕h8+, ♔e7 6 ♕×g7+ ♔e8 7 ♕g8+ ♗f8 8

♕g6+ ♔e7 9 ♕×e6 mate. That is why Rubinstein replied with 1 . . . ♕e5, but after 2 ♘×f7+ ♖×f7 3 ♗×f7 ♕f5 4 ♖fd1! White got a quick win.

G. Zakhodyakin, 1930
Conclusion of a study


417

White to play

White's position looks catastrophic, both pieces being under fire and 1 . . . f1(♕) is threatened. In principle this is a three-fold attack, but White finds an astonishing solution.

1 ♗c5! . . .

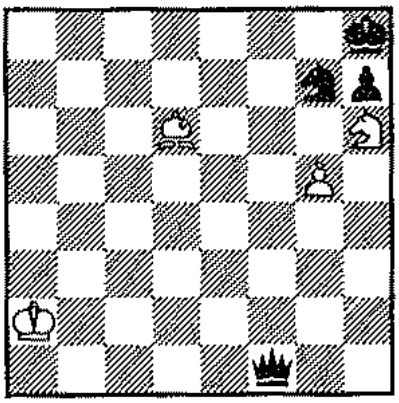
This compelling move is a double counterattack: The pawn is under fire and White threatens perpetual check with his knight.

1 . . . f1(♕) 2 ♘h6+ . . .

This move also has its strong points, for it is a combination of defence (the knight escapes from the threat) and attack (the king is pushed into the corner from which there is no escape).

2 . . . ♔h8 3 ♗d6!

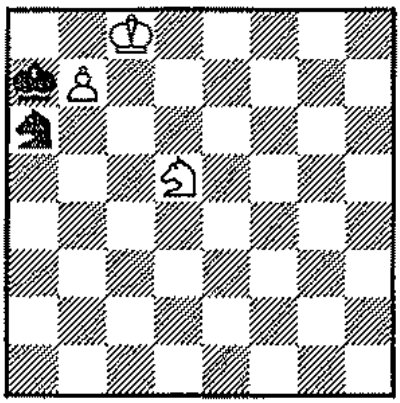
The last finesse resulting in a remarkable drawn position.


418

White's pieces are linked by invisible defensive contacts, which frustrate all attempts by Black to bring his overwhelming material superiority to bear. If the knight g7 moves, White forces it to return to its original square by giving check with the bishop at e5. In this position the bishop does the attacking, the knight confines the king and protects the pawn and the bishop, while the pawn supports the knight and deprives the queen of square f6. This position comprises one attacking contact (the bishop threatens to attack the king), two protective contacts (the knight protects the bishop and the pawn; the pawn covers the knight) and three confining contacts (the bishop hems in Black's knight; the pawn prevents the queen from moving to square f6; the knight pins down the king). All the white king has to do is not to interfere in its forces' work towards a draw.

Contacts and combinations with passed pawns

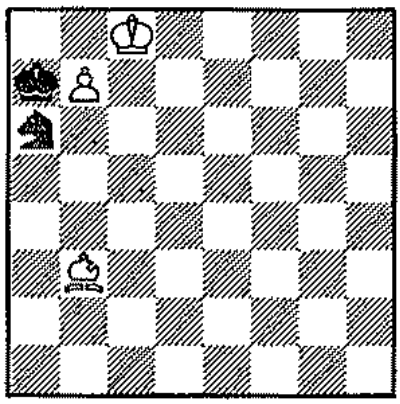
In this chapter we shall try to work out the characteristic features of combinations of contacts that occur in the struggle between passed pawns and different pieces. We already know that in end-games with pawns it is necessary to have, in addition to a threatening (active) contact between the pawn and its queening square, a protective and a confining contact with this square in order to prevent the opponent's king from stopping the pawn. But what happens in other kinds of end-game?
The following position is characteristic of end-games with knights.



419

White to play and win

Here we have the active contact between the pawn and the queening square as well as the protective and confining contact between the king and this square. But this still is not enough for a win. Black's king and knight prevent the pawn from queening by acting on square b8 with their confining contacts. The ratio of contacts in relation to the contested square is 2:2. A shaky equilibrium prevails for the time being. But White has a knight that he can use to upset it in his favour. He does this by playing 1 ♘c7. The position is typical of a double attack. White's knight attacks his black opposite number and at the same time sets up the concealed threat of queening if Black takes his knight. Black has no choice but to reply 1 . . . ♘b8, which is followed by another double attack 2 ♘b5+, this time a decisive one. White attacks the enemy king, whilst his own king is about to capture the knight. Black's king has to retreat and his knight is lost.
If White had a white-square bishop instead of a knight, his road to victory would also be uncomplicated.

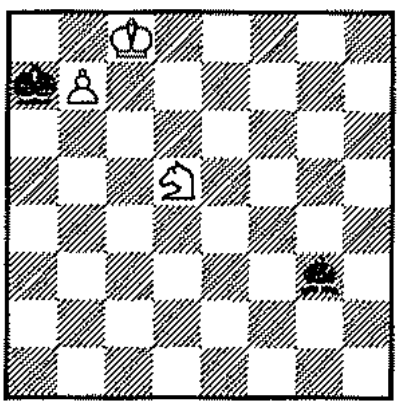


420

White to play and win

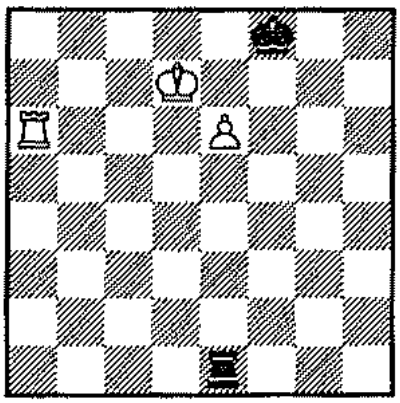
By 1 ♗c4 White drives the knight to b8 and by 2 ♗b5! he creates confining contacts round the hapless knight, which has no square it can move to and the game is over. As you see, a combined attack (which

we are already familiar with) develops in which an attacking contact (the king attacks the knight) and various confining contacts (the bishop is fully in control of the knight) occur.
In the struggle between a knight and a pawn on the one hand and a bishop on the other it is very important that the knight should establish a confining contact before the king can come to the bishop's assistance.


421

Black to play, White wins

White wins without trouble in this elementary position. He threatens to play the knight to c7, thereby severing the contact between the bishop and square b8. That is why Black has to play 1 . . . ♗b8 himself. But even after this move 2 ♘c7 wins. White completely immobilizes the bishop by this confining contact and gets an immediate win.
In such a position Black can refute the confining contact only if his king can assert itself on square c6 or b6.
And here is the ending of an elementary end-game with rooks.

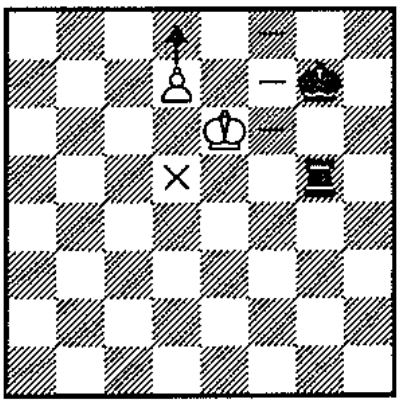

422

White to play and win

White retains the upper hand by 1 ♖a8+ ♔g7 2 e7 ♔f7 3 ♖f8+. Even after playing 2 e7 White can already threaten two contacts: the queening threat and the protective contact of the castle. The best Black can do is make a confining contact with his rook. Thus, by playing 2 . . . ♔f7 Black restores the equilibrium of the contacts with regard to square e8 for the time being. But after 3 ♖f8+, by pushing aside the king, White establishes a confining contact, at the same time restoring the 2:1 ratio of contacts at square e8. Here too we see a combined attack in the final position consisting of the active contact at square e8 and the contact in which the white rook hems in the black king. You can see for yourself that all final positions in which passed pawns reach the queening rank are characterized by combinations of contacts, namely either by a combined attack and the associated contacts or by a double attack.
Up till now we have examined combinations of contacts at a certain point in time, statically as it were. But now we shall study the dynam-

ics of this question on the basis of certain types of position. We shall see how contacts and their combinations come into being in the course of a game and what bearing they have on the course of events and on the final result. We shall analyse positions in which a rook has to contend with a far-advanced pawn, but the rook is so badly placed that it cannot stop the pawn directly and the rook has to look for other ways to establish contact with the queening square.

After A. Troitzky, 1895



423

Black to play, White to win

Black finds himself in a precarious position. The pawn threatens to queen and his own king blocks his rook's access to the 8th rank. The contacts that have come into being are marked in the diagram. The pawn's active contact with square d8 is marked with an arrow; the square d5 watched over by the king is marked with a cross, whilst the squares controlled by Black's king are marked with dashes. I did not mark all squares controlled by the pieces but only those that are of consequence in the clash that is about to take place.

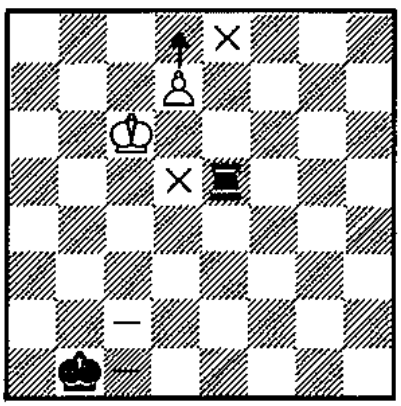
How should Black continue? In desperation he attacks the king.

1 . . . ♖g6+ 2 ♔e5! . . .

The check was by no means as harmless as it looked at first sight. Actually it is an attack that is coupled with an attacking threat and a concealed threat of a double attack. If White had answered with 2 ♔f5 Black could have played 2 . . . ♖d6. But the natural 2 ♔e7 would have cost White a win, because White's king would have entered the zone of the hostile king's confining contacts. This could have led to 2 . . . ♖g1! and after 3 d8(♕) ♖e1+ the king would have had to step on the d-file, which would have resulted in a double attack and a draw.

2 . . . ♖g5+ 3 ♔e4 ♖g4+ 4 ♔e3 ♖g3+ 5 ♔d2 ♖g2+ 6 ♔c3

Since the king is moving along the c-file, it keeps an eye on the d-file and finally it hides on square c7. In the case discussed above the rock's own king prevents the rook, through a negative confining contact, from getting at the pawn.



424

Black to play

Again the essential contacts are marked in the diagram. The pawn is in active contact with square d8 and—thanks to the fact that the rook is posted on the e-file—it is in confining contact with square e8. Just as in the preceding example, White's king controls the squares of the d-file. Here too Black finds himself in a critical situation, for the pawn cannot be stopped by normal means. But he can start harassing the white king with checks.

1 . . . ♖e6+ 2 ♔c5! . . .

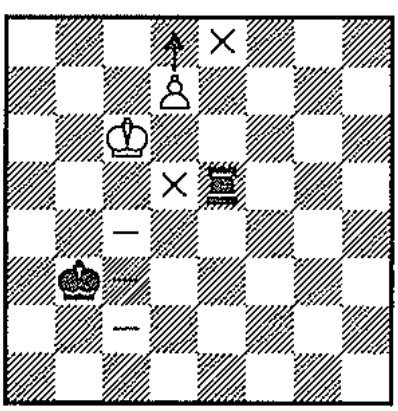
Again White has to think very carefully before replying. For instance if 2 ♔c7 then 2 . . . ♖e7 with an immediate draw was possible. It would also have been wrong to try attacking the rook by 2 ♔d5 because of 2 . . . ♖e1, and in view of the threatened attack the rook has managed to establish contact with the pawn's queening square.

2 . . . ♖e5+ 3 ♔c4 ♖e4+ 4 ♔c3 ♖e3+ 5 ♔d2!

This is the objective White has pursued. Only now does he threaten the rook, making use of a typical double attack: the pawn threatens to queen (first active contact) and the king attacks the rook (second active contact). This double attack is decisive, for Black has no way out. We have seen that in the position shown in diagram 424; White's plan is to prevent Black from harassing his king with the rook. White wards off the attack with a manoeuvre of the king that culminates in a double attack. In analysing these positions we have succeeded in describing the events taking place on the board with precision.

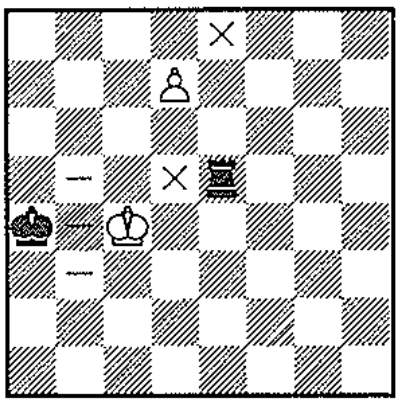
The characteristic feature here is that the king does not participate in any way in the events. By moving to d2 White's king safely evades the squares controlled by his counterpart. But what would have happened if Black's king had stood on b2 instead of b1? In this case square c3 would have been within his sphere of influence. Up to a certain point the game developed as in the previous example: 1 . . . ♖e6+ 2 ♔c5 ♖e5+ 3 ♔c4 ♖e4+, and now White should play his king to d3 because square c3 is controlled by the opponent's king.

Black's reply to this double attack is 4 . . . ♖e1 with the threat of launching a double attack of his own. But White defends himself with a second double attack by 5 ♔d2 against which Black is finally powerless. This means that the confining contacts of the black king at b2 do not suffice to upset White's plan and to support the rook. The game takes an altogether different turn if Black's king is posted on b3.



425

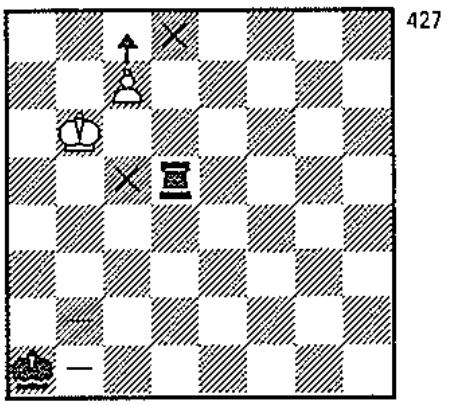
In this altered position, square c4 is not accessible to White, and he cannot step on d4 because of the rook move to e1. This means that with the black king on b3 the game ends with a draw through perpetual check. Please note that in this perpetual check position the active contacts cancel each other as it were: the queening threat (an active contact of White) is cancelled by the attack on the king by the rook (an active contact of Black).
What if Black's king were posted on a4? It seems to be unable to influence the course of events from where it stands. But this is not so. After 1 . . . ♖e6+ 2 ♔c5 ♖e5+ 3 ♔c4 the following position ensues:


426

Black to play

The confining contacts emanating from the black king prevent the white king from fleeing to the b-file. Taking advantage of this Black immediately moves his rook to e1 because he realizes that after 4 d8(♕) ♖c1+ and 5 . . . ♖d1+ he loses his queen and the game.
These examples show that a strong chess-player must be able not only to calculate the variants with precision but also plan ahead, to recognize the developing contacts in time and to assess the development of events on the basis of these contacts and their changes. The following study for instance, which is known throughout the world and which we get by shifting the position shown in diagram 424 one file to the left, is characterized by a very instructive change of contacts.

F. Saavedra, 1895


427

Black to play

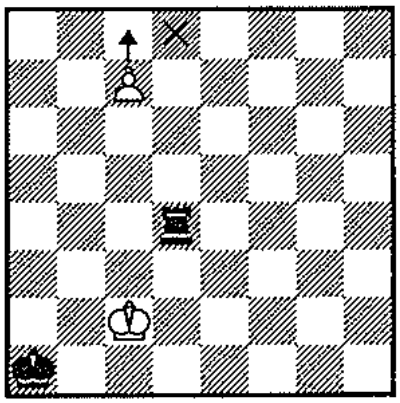
At first events develop as in diagram 424, even the contacts of the two sets of position being the same, i. e.

1 . . . ♖d6+ 2 ♔b5 ♖d5+ 3 ♔b4 ♖d4+ 4 ♔b3 ♖d3+ 5 ♔c2 . . .

As in the preceding position White entangles his opponent in a double attack. Note the posting of the kings. White's king placed at c2 has rendered two of the three free squares inaccessible to its opposite number. At this point one might well decide to play for a draw.

5 . . . ♖d4!

Black evades the attack and sets up a cunning trap at the same time: if 6 c8(♕) then 6 . . . ♖c4+ !! 7 ♕ × c4 draw! The queen had to take the rook because of the double attack. But let us stay yet a little while with the position after 5 . . . ♖d4.


428

What happens if we choose to take a rook instead of a queen? Let us try it!

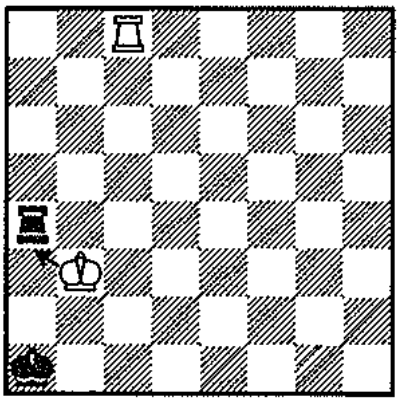
6 c8(♖)! . . .

There is only one line of defence against the threatened mate on a8.

6 . . . ♖a4

It is not hard now to find the move that will decide the issue.

7 ♔b3

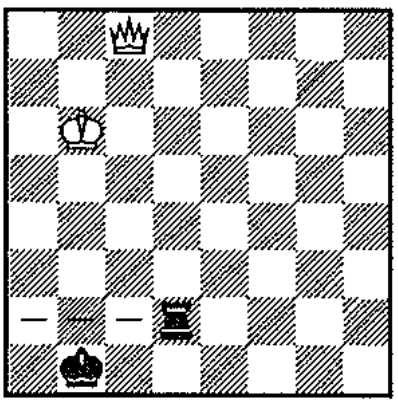

429

Black to play

By attacking the rook White's king changes to another front, confining other squares than before. The c-file becomes free and a second active contact is established, i. e. the mating threat at c1.

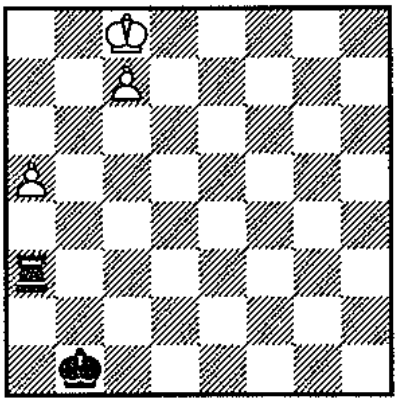
The final position entails a double attack again, i. e. an attack coupled with a mating threat.

If the black king in diagram 427 was posted on b1, his rival could not reach c2 at all and the game would end with a draw through perpetual check. In addition, Black could use an alternative line of play to achieve a draw. Instead of 1 . . . ♖d6+ he could also play 1 . . . ♖d2!, although this would enable White to create a fresh queen by 2 c8(♕).


430

Black utilizes his king's control of squares a2, b2 and c2 and gives perpetual check, as White's king cannot cross the c-file because of a double attack.

A similar situation enables Black to achieve a draw in the following seemingly hopeless position.



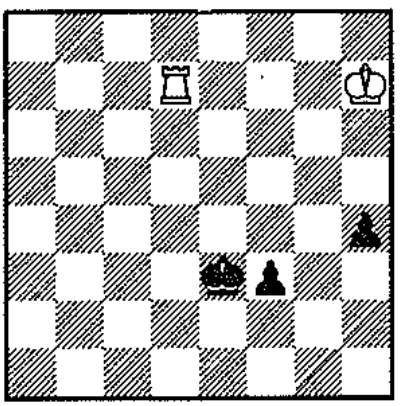
431

White to play

White plays 1 a6 and tries to engineer a double attack by means of a pawn sacrifice. Black accepts the bait by 1 . . . ♖ × a6. After 2 ♔b7 a standard situation of piece combination ensues: the king is attacking the rook and the pawn threatens to queen. But Black frustrates his opponent's plan by recovering the rook after a2 and giving perpetual check after 3 c8(♕).

Now that you have made the acquaintance of this draw mechanism, the following study will certainly not come as a surprise to you.

V. Korolkov, 1950



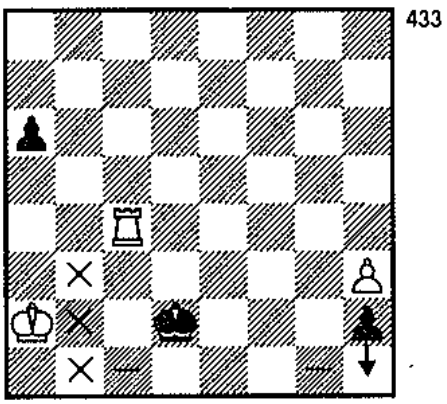
432

Draw

The solution begins with a seemingly senseless move 1 ♔g8!, although from the point of view of contacts it is completely natural. Thinking ahead, White starts making preparations for a draw the mechanics of which we are already familiar with, by vacating square h7 for his rook. After 1 . . . f2 2 ♖e7+ ♔f3 3 ♖f7+ ♔g2 4 ♖g7+ ♔h3 5 ♖f7 ♔g2 6 ♖g7+ ♔f1 7 ♖h7 we have the same position as in the preceding study except that the colours are reversed.

The following study proves that the same perpetual check can also be given horizontally.

G. Afanasyev, 1950
Conclusion of a study



433

Draw

Queening cannot be prevented. After 1 ♖d4+ ♔e2 2 ♖e4+ ♔f2 3 ♖f4+ ♔g2 the king can no longer be molested by checks (4 ♖g4+ would be a bad mistake in view of 4 . . . ♔f3 since the pawn at h2 controls the square g1). But thanks to the fact that the king at g2 and the pawn at h3 effectively hem in the

newly arisen queen, White makes a splendid move: 4 ♖b4! The threat of intercepting the pawn forces Black to play 4 . . . h1(♕). But at this point the concealed threat of perpetual check comes into play: 5 ♖b1 ♕×h3 (5 . . . ♕h2 6 ♖b2+) 6 ♖b2+, and we have reached an analogous position, even if the file h1–h8 is only a mirror image. By shuttling back and forth between the squares b1 and b2 the rook keeps pestering the opponent's king with interminable checks.

In this section we have examined the tactical peculiarities of a number of positions characterized mainly by a struggle between a passed pawn approaching the queening rank and a rook trying to stop it. The concept of contacts and their combinations I have introduced were used in analysing the struggle. With their help the essence of the events taking place on the board was described exactly and impressively.

From this we can draw the important conclusion that the proposed theory of contacts and combinations helps analyse a wide variety of tactical situations and makes for a better understanding of the course of the struggle.

Rules prohibit the noting down of contacts during the game. But by bearing in mind the contacts and remembering how they come into being and what combinations they give rise to, you will find it easier to find your way through the various complex constellations on the board. But the theory of contacts and combinations is significant not only because it helps explain the essence of the events taking place on the chessboard. Far from it! I shall soon demonstrate that as a rule contacts occur even before a combination materializes and that each combinational ending is highlighted by a certain co-ordinated combination of contacts. One can hardly overestimate the meaning of these two facts. First we are able to recognize the evolution of combinations in advance by carefully noting the occurrence of contacts. And secondly, once we have an idea of which combinations of contacts are characteristic of certain combinations we can prepare such combinations in advance or frustrate them by destroing the contacts. In either case one thing is clear: the theory of contacts and combinations is a very effective means of obtaining a better understanding of the course of the struggle.

What is a combination?

The word "combination" is bound to occur in any chess book we happen to come across. This term is widely used in chess literature. But when it comes to giving a precise definition of combination we usually notice that by no means everybody uses this term to mean the same thing.

The question that springs to mind is why we need a precise definition of combination in the first place, whether the fact that different peo-

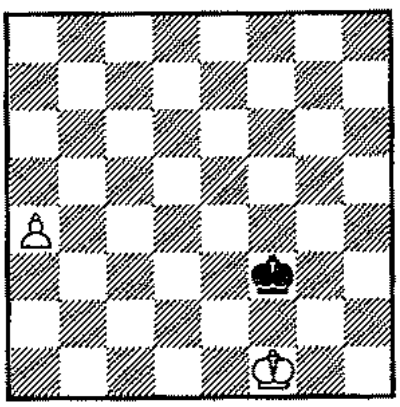
ple have different interpretations of the term is so important. The question is justifiable. But this problem is not as simple as it may appear at first sight. First of all, the important thing here is not so much the terminology as the classification.
There can be no unanimity in the classification of combinations if the term "combination" is given different interpretations. And at present this is in fact the case. Browsing through books on the theory of the middle game we soon discover that every author has his own classification. This tends to confuse many who want to learn the middle game and to improve their skill. One of the objectives I have set out to achieve in this work is to introduce some order into this rather confused state of affairs. Above all I want to help you, the reader, to ascend the steps to chess mastery and to acquire the art of combination, which is seen as the pinnacle of creative chess.
The word "combination", as used in our everyday speech, is derived from the Latin word "combinatio". In chess, the word combination should be applied to connections of pieces and pawns of the two opposing sides. You have seen on numerous occasions that the most diverse and at times very remarkable connections of pieces can occur on the chessboard. Pioneers of chess theory have tried to fathom the laws governing the outwardly so plain chessmen from the very beginning of our game's development. Some positions involving different connections or combinations of pieces and pawns led them to an important observation. When a player carried out a well-planned operation, it happened occasionally that his opponent's responses were forced and he was unable to influence the inexorable course of events.
In such situations the pieces and pawns of both sides seem to hang on invisible threads. While obeying—like marionets—the will of the player, they circled in the whirlpool of a strange "dance". This original connection of pawns and pieces, which enabled one of the contestants to regroup his pieces and pawns in a certain manner, can be seen as a combination. But this definition is too static. It lays stress on the original position in which the future, often surprising, events can be deeply hidden and difficult to understand rather than on the ongoing course of events. It was therefore not surprising that gradually the term "combination" ceased to be used in connection with the starting position and with the original connection of pieces and pawns, despite the fact that its name derives from it. One started using the term to describe changes in connections between the pieces and pawns of both sides. But any regrouping of pieces leads up to variants or even up to constellations of variants. Finally the following formulation crystallized: ". . . if a constellation of variants contains a positive result that calls for attention, then the totality of these variants is called a 'combination', and the player who

discovers such a variant and puts it into action is said to realize the combination" (Em. Lasker, "Manual of Chess", 1925).

Somewhat later Romanovski proposed a more precise formulation of Lasker's definition: "A combination is a variant (or a group of variants) in the course of which both players make forced moves and which end in an objective advantage for the active side" (Romanovski: The Middle Game, 1929).

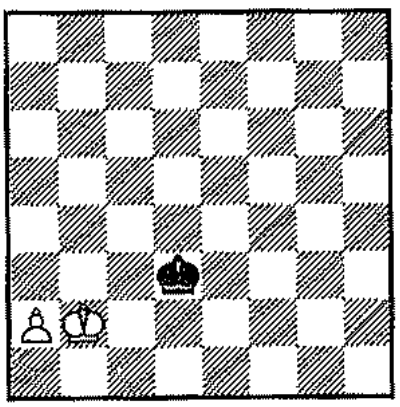
You will note that both of these definitions have been completely disassociated from the connection of pieces and pawns, but they have retained two essential features connected with the combination: the forced moves and the winning of an advantage by the side carrying out the combination.

But is such a definition not too broad, especially in view of the fact that it encompasses situations that can hardly be seen as combinations? Let us consider, for example, the following position illustrating the quadrangle rule.



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If White is to play, his pawn reaches the queening square by 1 a5 ♔e4 2 a6 ♔d5 3 a7 ♔c6 4 a8(♕)+ etc. But if it is Black's turn to play, then the king catches up with the pawn: 1 . . . ♔e4 2 a5 ♔d5 3 a6 ♔c6 4 a7 ♔b7. In both cases the moves are forced (the pawn flees, the king pursues it), and there is also an objective (White wants to get his pawn queened, Black wants to stop it). But for all that one can by no means regard this elementary tactical operation, which could be called pursuit, as a combination, because the main ingredient, namely the connection is missing. The only thing we have here is a piece and a pawn changing their position, which does not qualify for a connection, because connection in the true sense involves at least three objects.



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White to play

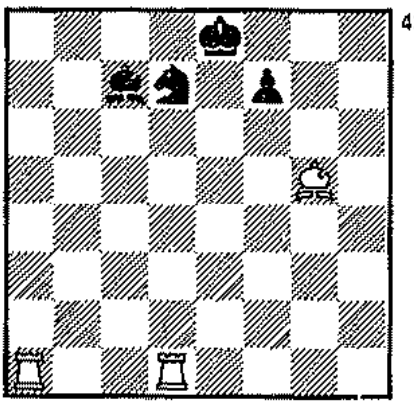
The first player wins by not permitting the black king to gain control of square b7:

1 ♔b3 ♔d4 2 ♔b4 ♔d5 3 ♔b5 ♔d6 4 ♔b6 ♔d7 5 ♔b7 ♔d6 6 a4 ♔c5 7 a5 ♔b5 8 a6 etc.

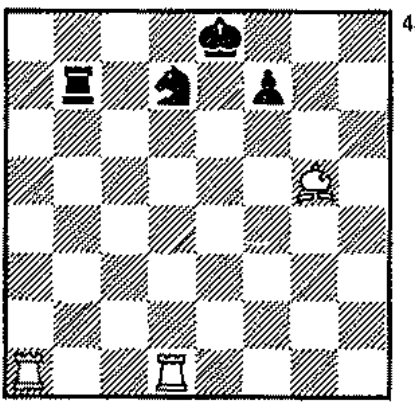
The sequence of moves in this endgame consists of two phases, both being characterized by forced moves. In the first phase, a struggle

flares up over the control of square b7, in the second phase the pawn advances to the queening square. In the end White won an objective advantage, having succeeded in queening his pawn. Nevertheless, this cannot be seen as a combination either, because the essential feature of a combination is the connection of pieces and pawns. But all we had was the kings changing their position in the first phase and a king and pawn changing theirs in the second.

I hope you will have acknowledged the main deficiency in Lasker's and Romanovki's definition. It is too broad and covers many positions which contain no combinations. No wonder that this definition prompted criticism from Botvinnik as early as 1939, who proposed a definition of his own, which at first sight looked very clear and exact. It is generally accepted that in positions giving rise to combinations the values of pieces undergo a complete change. In such positions we readily sacrifice material to achieve our objectives. For this reason Botvinnik used the sacrifice as the basis of his definition. "The combination is a forced variant with sacrifices," is how he put it. Botvinnik's suggestion was accepted by the chess community with applause, but later it was found that this definition is not perfect either. Let us examine the following two positions for instance.



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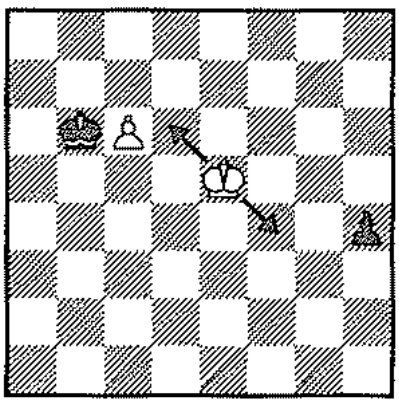
In both positions, White checkmates his opponent in three moves, in the first by 1 ♖a8+ ♔b8 (♘b8) 2 ♖×b8+ ♘×b8 (♔×b8) 3 ♖d8 mate, in the second by 1 ♖a8+ ♖b8 (1 . . . ♘b8 2 ♖d8 mate) 2 ♖×b8+ ♘×b8 3 ♖d8 mate.

According to Botvinnik, the first position contains a combination, but not the second, because only an exchange—not a sacrifice—occurs in it. But it is not necessary to prove that basically there is no difference between the two positions. Both positions end in mate, the mating mechanism being the same in both cases (the king is mated by a rook supported by a bishop), the black pawn making a confining contact in

both positions. The only difference is in the way the mate ending is initiated: In the first case White sacrifices an exchange in order to divert Black's pieces from the defence of square d8, in the second case the knight is diverted either by an attack (if Black's knight moves to b8) or by an exchange (if the rook moves to b8). As we shall show the sacrifice is the strongest means of forcing moves, but there are also other means available in tactical clashes, such as threats, attacks, double attacks and exchanges.

To tell the truth, another reason that I don't like Botvinnik's definition is because he depreciates the end-game and makes it appear less challenging than the middle game to many chess enthusiasts. It is generally known that sacrifices occur much more rarely in the end-game than in the middle game. But Botvinnik's formulation creates the impression—intentionally or not—that combinations are rare in the end-game. And many end-game studies have been devoted to this view. But is it true? In an article "On the question of defining the combination" Botvinnik quotes a well-known study by Réti and maintains that it is devoid of any combinations and that it contains merely an impressive manoeuvre. I believe this assertion to be wrong. We have discussed this study of Réti's in depth in the first part of the book, and at this point let me only call to mind the position that results towards the end of its solution after ♔f6—e5!

R. Réti, 1922
Conclusion of a study



Black to play

In essence this move is a typical double attack. White threatens to intercept Black's pawn while giving support to his own. Black is powerless against this double attack. The ensuing contacts are marked in the diagram, namely a protective contact (threatening to support the white pawn) and a confining contact (threatening to intercept the black pawn). An interrelation has come into being between the king and the two pawns, and this is tantamount to a combination on the subject of double attack. As you know, this combination is basically the same thing as a common "fork", the only difference being that in the case of a "fork" there are normally two attacks, here we have two threats.

Those who accept our conclusion will concede that Botvinnik's definition is too narrow. It fails to cover many positions which have all the features of combinations. Botvinnik is right only to the extent that middle game combinations are often ac-

companied by sacrifices. But the sacrifice is not a determining factor, it is only an attendant circumstance of a combination. It would be incorrect, for instance, to say that a combination is involved every time there is a sacrifice. After all, we are familiar with sacrifices made for the sake of initiative or of development, etc., which can by no means be regarded as combinations. The converse of this—where combinations are made there have to be sacrifices—does not hold true either, of course.

From all this it follows that, of the two definitions of the combination we have, one is too broad and the other too narrow. But the two can easily be fused into a third which seems to us to be the most exact one. Before acquainting you with the unified formulation, I should like to point out that in seeking a definition of the term "combination" it would be methodically unacceptable to start out from the original point of departure, i. e. from the semantic meaning of the word—connection, chain of moves, variant—because variants reflect changes of position of pieces and pawns, i. e. changes in their connections. But in combinations, the connection of some pieces of both sides leads to a forced final connection which is characterized by the fact that one of the two opponents gains an objective advantage. And that is basically a definition, it only has to be formulated with greater precision. We know that the ending of a winning combination can be mate, the capture of a piece or the queening of a pawn. The ending of a drawing combination, on the other hand, can be a stalemate, perpetual check, fortification, blockade, etc. We have made a thorough analysis of these endings on pages 178 to 206 and found that all of them are characterized by a co-ordinated connection of contacts. Thus we may formulate the definition as follows:

A combination is a rearrangement of the connection of pieces of both sides, which forces a co-ordinated connection of contacts, which is advantageous to one side.*

We shall need the definition of this term for classifying combinations. We shall notice that despite the large number of different combinations, it is very easy to classify them according to the final connection of contacts.

Another question that arises in connection with the definition of a combination is whether or not it should take into account aesthetic factors. Some authors are in favour of this, arguing that combinations appeal to our aesthetic feelings and are often accompanied by effective, beautiful and unexpected moves. But I am of the opinion that we can neglect this aspect. The combination has to be objective and it should be based on positional features. The beauty of a combination on the other hand is a purely subjective factor, being influenced by personal taste and views as well as by the system of assessment used. A combination can be elementary, common or purely technical, but

even if it fails to fascinate one it is still a combination. The only thing to be said against such combinations is that they win no beauty prizes.

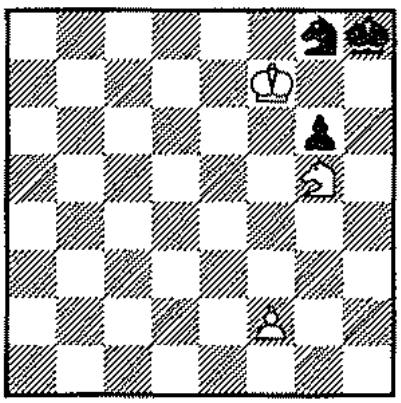
Various means of applying force

The pieces involved in playing out a combination are not only one's own, but also those of one's opponent—and not only as objects of attack. These pieces can sometimes play a negative, confining role, deserting, as it were, their own ranks and coming over to fight on our side. We have already come across such situations in studying the coordination of piece games. Now we want to find out what means we can use to force our opponent's pieces to come over to our side. How can we make them help us in achieving our objectives or at least prevent them from interfering? We shall be dealing with this question in the present chapter. We shall examine various means of forcing enemy pieces to occupy those squares we want them to occupy or to neglect important defence tasks. You know of course that attacks and threats of all kinds, exchanges and Zugzwang are such means of applying force, but the most lasting effects are achieved with sacrifices.
Let us examine these means in the order mentioned.

1. The attack

By attacking a lone piece we can force it to retreat and occupy squares we want it to occupy. The following examples show how the attack can be used as a means of conjuring up a mate ending.

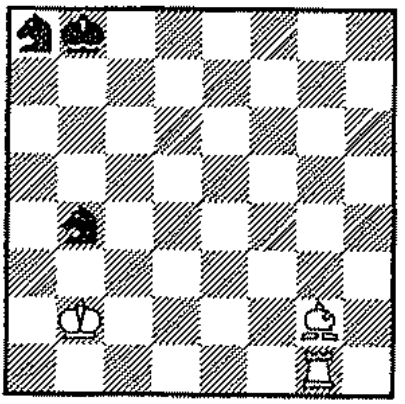
A. Herbstman, 1945
Conclusion of a study


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White to play and win

White can take the pawn at g6, but by so doing he allows Black's knight to regain its freedom, and the insignificant material advantage cannot be converted. The winning move is 1 f3! In this manner White hems in the knight well in advance and prepares for a mate ending. After the only possible reply 1 . . . ♘h6+ White launches a double attack whith 2 ♔ × g6, threatening the knight, and if 2 . . . ♘g8 then he threatens mate by 3 ♘f7.

S. Birnov
Conclusion of a study

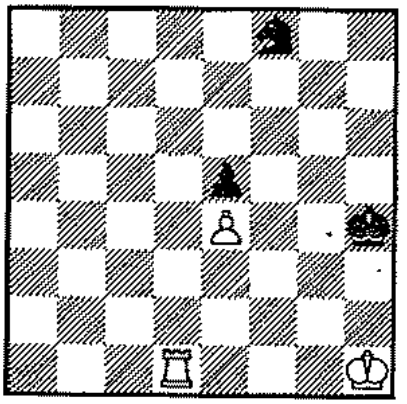

440

White to play and win

White attacks the knight by 1 ♔c3 and forces it to retreat 1 . . . ♘a6. This is followed by 2 ♖b1+. Once again we see a double attack, the bishop attacking the knight at a8 and the rook assaulting the king. The only way to evade the attack and to cover the knight is by playing 2 . . . ♔a7, but then White checkmates his opponent's king by 3 ♖b7.

As can be seen in the following study, occasionally mate endings occur unexpectedly.

A. Gurvitch, 1958

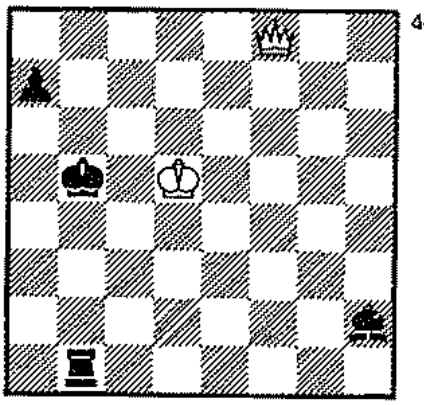

441

White to play and win

By playing 1 ♔g2 ♔g4 2 ♖d6! and thereby threatening a double attack, White prevented his opponent from playing 2 . . . ♔f4. Instead, Black answered with 2 . . . ♘h7. This is followed by 3 ♔f2 ♔f4 4 ♖h6! This move is actually a triple attack. White attacks the knight, prepares for the double attack 4 . . . ♘f8 5 ♖f6+ and if 4 . . . ♘g5 suddenly makes the third threat by 5 ♖h4 mate!

Kasparyan's study also shows a marvellous mate finish.

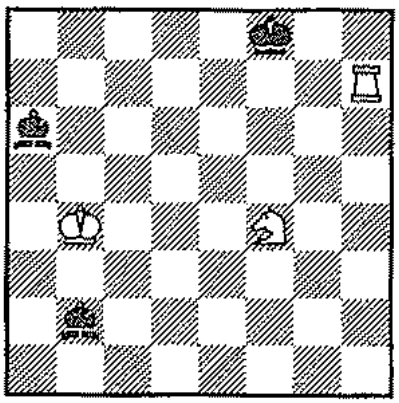
G. Kasparyan, 1961


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White to play and win

First of all White gets a double attack going by 1 ♕c5+ ♔a6 2 ♕c2. Black defends himself by 2 . . . ♖b5+ 3 ♔c4 ♘c7. Then White, by different manoeuvres, forces Black's pieces to move to squares from which they impede their king's movements: 4 ♕a4+ ♖a5 5 ♕c6+ ♘b6, to deliver the irrefutable final blow 6 ♕c8.

H. Rinck, 1924



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White to play and win

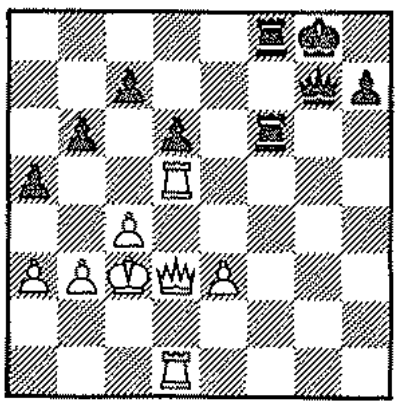
Here White forces his opponent's pieces to take up ineffective positions by a series of rook attacks, winning an advantage in material in the end.

1 ♖a7 ♗f1 (1 . . . ♗c8 2 ♖a8) 2 ♖a2 ♗h8 3 ♖a8+! ♔g7 4 ♖a1, and the bishop f1 finds no free square to move to.

Black's black-square bishop moved to h8 in order to avoid any unforeseen complications. White managed to neutralize it and to capture the other bishop. But Black did not have a better option. If, for instance, 2 . . . ♗c1, then 3 ♖f2 with a double attack (attack on f1 plus threatened 4 ♘d3+). If, on the other hand, 2 . . . ♗f6, then 3 ♖f2 ♗e7+ 4 ♔b3 ♗b5 5 ♘d5+ ♔e8 6 ♘c7+. And finally, if 2 . . . ♗g7, then White again plays 3 ♖f2, and after 3 . . . ♗a6 4 ♘e6+ ♔g8 5 ♖g2, capturing the bishop at g7.

Not to arouse the impression that attack is used as a means of forcing moves only in problems, I should like to include two examples from actual games.

Zita—Bronstein
Vienna 1957



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Black to play

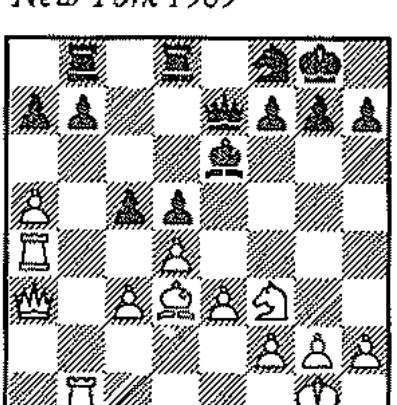
The second player can immediately unleash a double attack, but it is not sufficiently effective yet, because White's reply to 1 . . . ♖f2+ is 2 ♕d4. But Black found a way of increasing its effectiveness. He played:

1 . . . c6! 2 ♖d4. . .

He has no choice; any other reply loses immediately.

2 . . . c5! 3 ♖d5 ♖f2+, and White resigned.

Capablanca—Marshall
New York 1909



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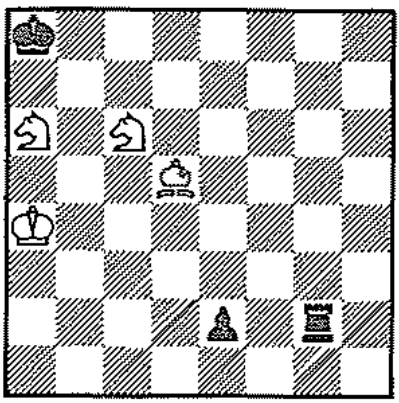
Black to play

The white castle's posting at a4 is not exactly good, but the first player is confident that he can refute the Black bishop's attack by 2 ♗b5. But Black harassed the rook by 1 . . . ♗d7 2 ♗b5 ♗f5! Let us try to unravel the motives behind this move. It is easy enough to see that the effect produced by this move is a very lasting one indeed. Black has lured the bishop to b5 in order to win a tempo, retreat and attack the other rook. At the same time he threatens to drive away the bishop by a7—a6 in order to move his bishop back to d7 and to win the exchange after all. There is no defence. After 3 ♖b2 a6! 4 ♗e2 ♗d7, Black obtained a decisive material advantage thanks to his combination.

2. *The threat*

Experience shows that a strong threat is just as dangerous as an attack. The following delightful problem demonstrates the power threats can have.

C. Kipping



Mate in three moves

White's pieces ominously converge on the black king, but for the time being there is no mate in sight. And without the white king's support there can be no mate. For this reason:

1 ♔a5!! . . .

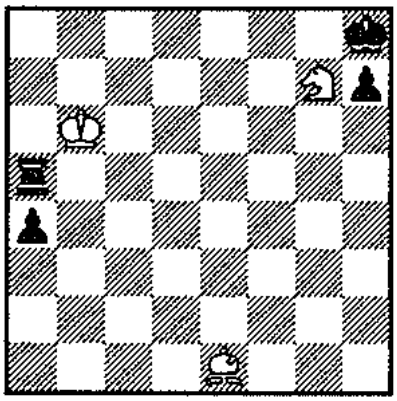
Unintimidated by the pawn which is about to queen, White's king is intent on establishing a protective contact with his pieces. Two threats suddenly loom large after this move: 2 ♘d4 + ♔a7 3 ♘b5 mate and 2 ♘e7 + ♔a7 3 ♘c8 mate. But we must not forget that Black can queen and give check at the same time!

1 . . . e1(♕) + 2 ♔b6! . . .

A unique position! Black has material superiority, but White has a whole handful of threats to compensate for it. That is why Black is unable to defend himself against mate in one move. Apart from moving the knight at c7, any move with the knight at c6 results in mate. But Black cannot refute all threats with a single move.
It is interesting to note that 1 ♔b5 would not have led to mate in three moves, because Black could have defended himself by 1 . . . ♖g8 2 ♔b6 ♖c8. On the other hand, 1 ♔a5 ♖g8 is followed by 2 ♘d4 + ♔a7 3 ♘b5 mate.

And here is a study that reveals the power of the threat.

G. Nadareishvili, 1947



White to play and win

White seems to be unable to gain the upper hand because the two sides are approximately level. But his first move initiates a double attack which immediately puts Black in a critical situation.

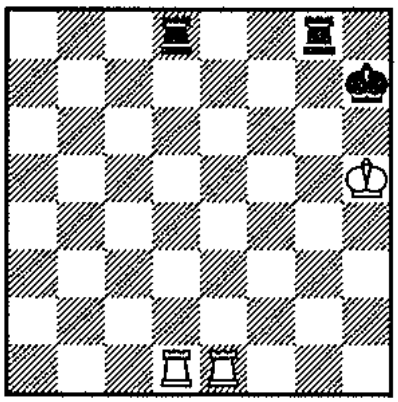
1 ♗c3!! . . .

The rook finds no free squares on the fifth rank, because 1 . . . ♖g5 is followed by the decisive 2 ♘e6+, whilst 1 . . . ♖d5 by 2 ♘f5+ ♔g8 3 ♘e7+. Hoping for better luck on the eighth rank Black plays

1 . . . ♖a8 2 ♔b7 ♖f8

With considerable difficulties, the rook managed to shake off its assailants. But by so doing it blocked a square that was vital for the king, so that a familiar mating connection comes into being after 3 ♘f5+ ♔g8 4 ♘h6 mate.

H. Rinck, 1921



White to play and win

The forces of the two sides are balanced, but thanks to the active posting of his pieces, White succeeds in creating decisive mating threats.

1 ♖e7+ . . .

In principle this is a double attack, because one rook trains its sights at the hostile rook and the other at the king. Since the black rooks cover each other, the rook cannot be interposed to shield the king, and the latter has to retreat.

1 . . . ♔h8 2 ♔h6! . . .

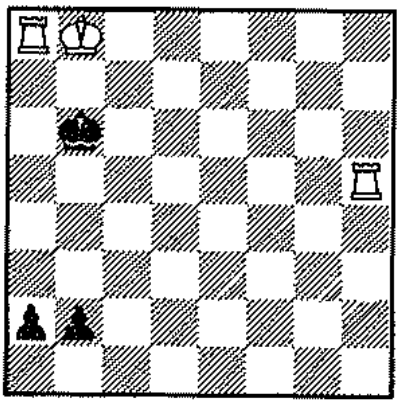
A fresh double attack. Keeping the rook at d8 under fire, White threatens to give mate with the other rook at h7. Since 2 . . . ♖gf8 is out of the question because of 3 ♖h7+ ♔g8 4 ♖g1 mate, Black has but one reply.

2 . . . ♖ge8 3 ♖dd7! . . .

A threat against which there is no defence. The following finish is conceivable: 3 . . . ♔g8 4 ♖g7+ ♔h8 5 ♖h7+ ♔g8 6 ♖dg7+ ♔f8 7 ♖h8 mate.

In this position too White succeeds in entangling the opponent's king in a mating net with the aid of threats.

A. Votava, 1952



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White to play and win

Black's pawns look impressive. But White's attacking potential is even greater.

1 ♖ha5! . . .

An immediate mating threat. The king has to flee.

1 . . . ♔c6 2 ♔c8 (again the threat) 2 . . . ♔d6 3 ♔d8 ♔e6.

We shall examine the possibility of the king's return to c6 after analysing this line of play.

4 ♖8a6+ ! ♔f7 5 ♖f5+ ♔g7 6 ♖g5+ ♔f7

If 6 . . . ♔h7, then 7 ♖ × a2! b1(♕) 8 ♖h2 mate. But at this point Black's king is caught in the mating net.

7 ♖gg6! . . .

The confining contacts have been established. All White has to do is deliver the decisive blow.

7 . . . a1(♕) 8 ♖af6 mate.

Now let us see what happens if in the third move the king had moved to c6.

4 ♖c8+ ♔b7

If 4 . . . ♔b6, then 5 ♖ × a2 b1(♕) 6 ♖b8+, whilst 4 . . . ♔d6 is followed by 5 ♖ac5! ♔e6 6 ♔e8 ♔f6 7 ♖8c6+ ♔g7 8 ♖g5+ ♔h7 9 ♔f7 with mate on the next move.

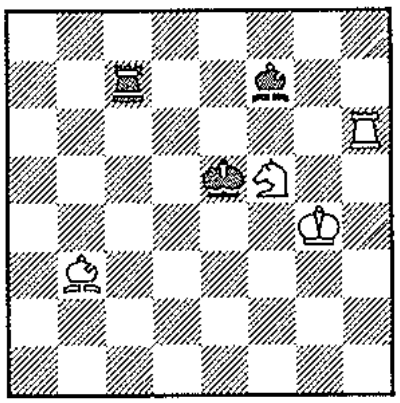
5 ♖b5+ ! ♔a7 6 ♔c7! a1(♕) 7 ♖b7+ ♔a6 8 ♖a8 mate.

It is fascinating to see how White manages to set up a mating mechanism at different ends of the board through threats.

3. The exchange

The exchange is an important means of exerting force in combinational engagements. In this way one can, for instance, liquidate hostile pieces that have defensive functions by exchanges, thereby establishing mating connections.
The following study provides an example.

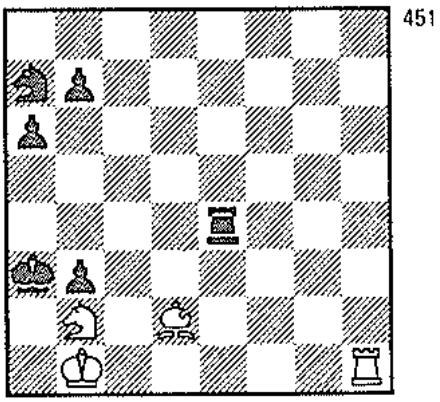
G. Kasparyan, 1959
Conclusion of a study



White to play and win

First of all White encages the bishop by 1 ♖h7 and forces Black's king to move off: 1 . . . ♔f6. He then cuts off its retreat by 2 ♔f4. For the time being the rook check at h6 does not look very dangerous, because Black can interpose the bishop at g6. But how should he continue? He tries to launch a counterattack by 2 . . . ♖b7. But White is on guard: 3 ♗c4! A precise move. If White had played 3 ♗ × f7, Black would have forced the king aside by 3 . . . ♖b4 +. But if Black goes 3 . . . ♖a7, then 4 ♘d6 and White wins a piece. Hence 3 . . . ♖d7, but this is followed by 4 ♗ × f7. The exchange of bishops decides the game here: 4 . . . ♖ × f7 5 ♖h6 mate. Sometimes it is possible to build up a mating mechanism through exchange operations.

A. Gurvitch, 1929
Conclusion of a study



White to play and win

1 ♗e3! ♘c6

The only defence against the bishop check that follows.

2 ♗c5 + ♘b4 3 ♘d3 a5

Everything is adequately protected on Black's side. White's attack seems to have petered out. But its successful continuation lies in the exchange.

4 ♗ × b4 + ! ab 5 ♖h8 ♖e6

A different line of defence is not in sight. After 5 . . . b2 6 ♖a8 + ♔b3 7 ♘c5 + Black's rook falls prey to a fork.

6 ♖a8 + ♖a6 7 ♖ × a6 + ! . . .

With this outwardly inconspicuous move White sets up an instructive mating mechanism in which pawns are at fault for all confining contacts.

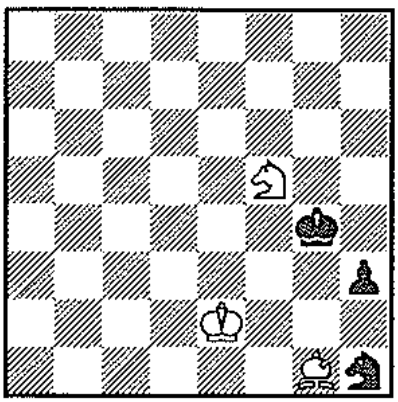
7 . . . ba 8 ♘b2! a5 9 ♔a1 . . .

In the end it is Zugzwang that decides the game. Black is forced to shut the lid of his own coffin.

9 . . . a4 10 ♘c4 mate.

Occasionally the king or some other enemy piece can be steered to a bad square through exchange.

G. Bagdasaryan, 1938



White to play and win

There is no obvious way for White to win. Black's king threatens to move to g2, to drive off the bishop and to advance the pawn to the queening square. For this reason the first moves might seem somewhat odd, for White goads Black's king precisely where Black himself wants to have him.

1 ♘e3 + ♔g3 2 ♘f1 + ♔g2 3 ♔h2! ♘f2

White has forced the knight to vacate the corner. But now comes the crucial manoeuvre:

4 ♘e3 + ! ♔ × h2 5 ♔ × f2 ♔h1

Let us recapitulate. By exchanging the bishop for the knight White has pushed the opponent's king in front of the pawn and now he gets set to give mate by Zugzwang.

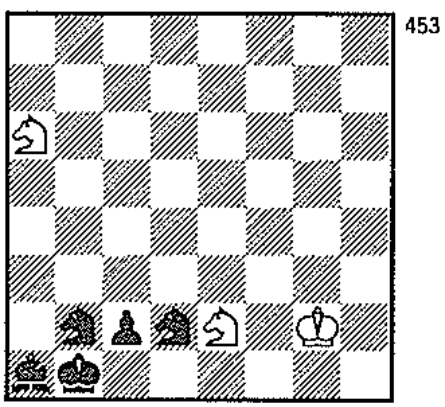
6 ♘f1 h2 7 ♘g3 mate.

We should add that White would have given mate in a similar manner after 4 . . . ♔h1 : 5 ♔ × f2 ♔ × h2 6 ♘g4 + ! ♔h1 7 ♔f1 h2 8 ♘f2 mate.

4. Zugzwang

In the two preceding examples we have seen how Zugzwang is used to create a mating mechanism. And now I should like to acquaint you with perhaps one of the most impressive examples of Zugzwang.

J. Sehwers, 1902
Conclusion of a study

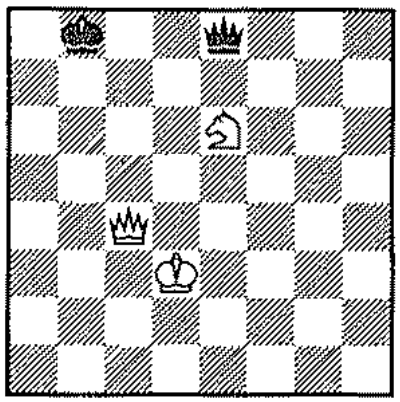


White to play and win

Black has superiority in material, but the whole extent of his tragi-comic situation comes to light after 1 ♘c3 + ♔c1 2 ♘c5! He is in Zugzwang and has no defence against the mate by the knight at b3 or d3.
An ingenious position.

In the next study, Black's queen bears the main responsibility for the mate, although it spares no effort to protect the king.

H. Rinck, 1917


454

White to play and win

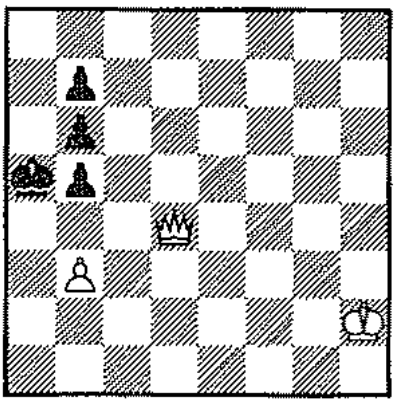
White starts out by chasing the opponent's king.

1 ♕c7+ ♔a8 2 ♕a5+ ♔b7 3 ♘c5+ ♔b8 4 ♕b6+ ♔c8 5 ♕b7+ ♔d8 6 ♔d2! . . .

Up till now Black has only been making individual or forced moves, all other responses would have brought an early loss. And suddenly he is given freedom of movement. But this freedom is deceptive. Black has to keep square d7 covered and the only answer he has is 6 . . . ♕e7. Of all the moves this is the one that creates a confining contact, which enables White to give mate by 7 ♕b8.

Here is a position in which all of White's operations are aimed at prompting his opponent to make disadvantageous moves. In the process, confining contacts are established by the pawns, which literally provoke a final coup.

J. Halumbirek, 1930


455

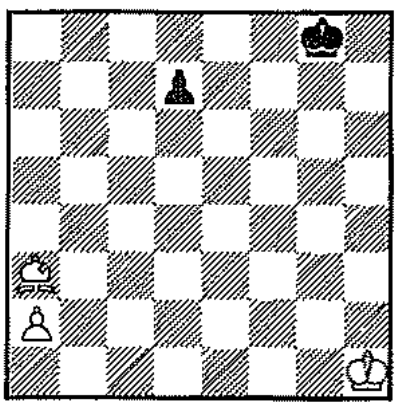
Mate in four moves

1 ♕f4! Black can opt for two lines of play:

(a) 1 . . . ♔a6 2 b4 ♔a7 3 ♕f8 ♔a6 4 ♕a8 mate;
(b) 1 . . . b4 2 ♕f1! b5 3 ♕f6 b6 4 ♕a1 mate.

Zugzwang is a very effective instrument of attack and defence in the end-game. I should like to show you two more examples in which it effects a certain co-ordinated connection of pieces and pawns, which puts the side using it at an advantage.

O. Duras, 1908


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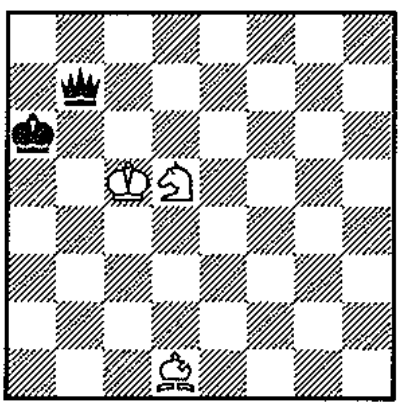
White to play and win

Will Black's king succeed in reaching the corner a8? This would be his only chance of achieving a draw.

1 ♗b4! ♔f7 2 a4 ♔e6 3 a5 ♔d5 4 a6 ♔c6 5 ♗a5!

In this manner White creates the strange mechanism by which he cuts off Black's king from the square a8. Black is in Zugzwang. The d-pawn's advance is checked by White's king. As soon as this happens Black's king has to step aside and White's pawn proceeds to the queening square. An attempt by the king to approach along the eighth rank would also have been frustrated: 2 . . . ♔e8 3 a5 ♔d8 4 ♗d6 ♔c8 5 a6 and Black is again in Zugzwang.

H. Rinck, 1948



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Draw

The unfavourable posting of Black's pieces enables White to drive the opponent's king into the corner.

1 ♘b4+ ♔a7 2 ♘c6+ ♔a8 3 ♗e2! . . .

To pin the king in the corner for good, White transposes his bishop to a6. Now Black is in Zugzwang. The queen has to dodge to a square from which it can control a6.

3 . . . ♕c8 4 ♔b6! . . .

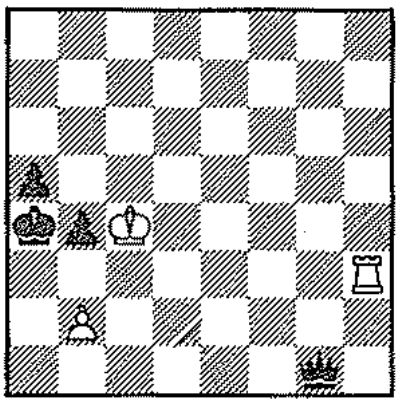
Now Black has to reckon with 5 ♗a6. There is only one line of play for him that prevents the bishop from moving to a6, namely 4 . . . ♕b7+. But after 5 ♔c5 Black is again in Zugzwang and the game is drawn.

As regards sacrifices, I propose to deal with them in a chapter devoted exclusively to this subject in order to analyse all its aspects.

Kinds of sacrifice

One can force the opponent's pieces by threats, attacks, exchanges or Zugzwang situations to support one's plan. But in the middle game such attempts can usually be refuted by the enemy if he sees through our plans early enough. The situation is altogether different in the case of sacrifices, which have a strong element of force. The main advantage of a sacrifice is that it occurs suddenly and at least the opponent is usually caught by surprise. This is due mainly to the fact that we tend to think in terms of more or less fixed values of the pieces and to forget that such values are relative. In the heat of the battle we often fail to bear in mind that the values of pieces are variable.

The importance of a certain chessman in a limited conflict at a particular time is determined to a great extent by the part it plays in the operation to be carried out. No sacrifice in material is too great when we mount an offensive against the king's fortifications if we are convinced that we will checkmate the king or recover our material losses with interest. The same holds true for any other tactical operation. If a certain combination promises to give us an advantage, we stop at no sacrifice, provided our calculation shows that we shall recover everything and end up with an advantage. The problem is that we have to give something first before we can recover it, which means that such operations always entail a risk. If our calculations are wrong, it is unlikely that we shall make good our losses. This means that any operation involving a sacrifice has to be calculated with great precision and sometimes far in advance.
Sacrifices can play a part in a wide variety of plans, but their main purpose is to disorganize enemy defences or to neutralize them altogether. It happens occasionally that our forces cooperate well, but to achieve full success it is necessary to weaken or eliminate enemy defences. This is where the sacrifice comes in handy. The following examples illustrate how this is done.

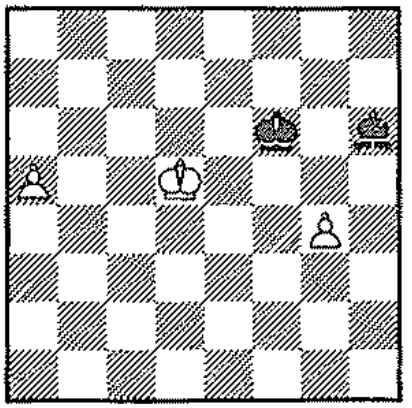

458

White to play

Black's king is in a quandary, but its defence still seems to be intact, for if White should attack by 1 b3+ the king can retreat to a3. But White spots a weak point in Black's defence system. First he sacrifices his rook: 1 ♖a3+! The purpose of this move is to deprive the hostile king of its only remaining free square. Having forced his opponent to accept the sacrifice by 1 . . . ba, White gives mate by 2 b3. What White did was force the pawn to occupy square a3, thereby making it inaccessible for the black king. Such sacrifices are termed decoy sacrifices and the operation itself is called decoy. In the case in hand, White used a simple mating combination based on a decoy sacrifice.

Here is another example of a decoy sacrifice.

H. Otten, 1892
Conclusion of a study

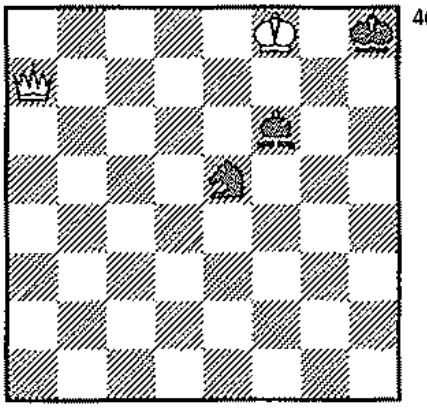


White to play

White's pawn is heading for the queening square, but Black plans to intercept it at a6 by 1 . . . ♗e3. Should White decide to go 1 ♔e4, Black can play 1 . . . ♗f8. White unexpectedly goes 1 g5+! In this manner he manages to confuse Black's defence. After 1 . . . ♔:g5 the bishop's diagonal is blocked and the pawn can advance unmolested. If Black chooses to take the pawn with his bishop by 1 . . . ♗ × g5, White answers with 2 ♔e4! ♗h4 3 ♔f3, and again the bishop is unable to stop the pawn.

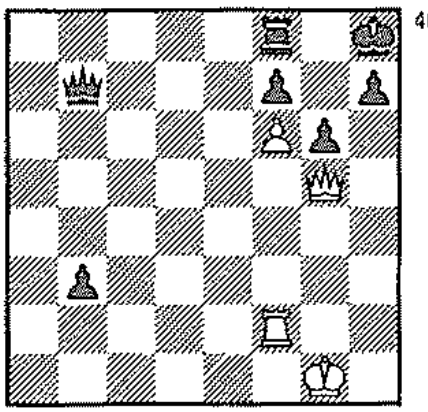
Sometimes the decoy sacrifice occurs only as a threat.

F. Amelung
Conclusion of a study



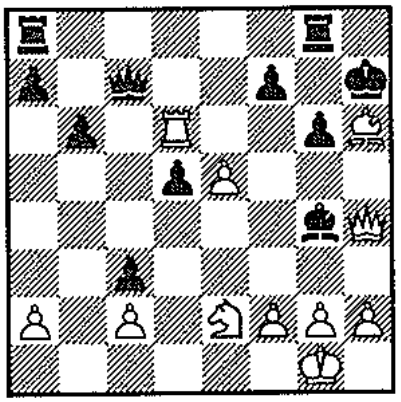
Black to play

What line should Black take? Odds seem to be stacked heavily against his building up a defensive system. But his situation is not as hopeless as it looks. He launches an effective attack by 1 . . . ♗e7+! With this move Black threatens to make two double attacks: If 2 ♔ × e7 then 2 . . . ♘c6+, but if 2 ♕ × e7, then 2 . . . ♘g6+. This means that White's king has to retreat to e8, but then the bishop returns and threatens to build up an impregnable fortress by 3 . . . ♗g7. After 2 ♔e8 ♗f6 3 ♔f8 ♗e7+! the game ends in a draw through repetition.



White to play

First of all White goads the rook to square g8 by 1 ♕h6 (mating threat) and then by sacrificing his queen by playing 2 ♕ × h7 + ! he demolishes his opponent's fortifications. The game ends with mate after 2 . . . ♔ × h7 3 ♖h2. This was an example of a destructive sacrifice. Its purpose was to eliminate the protection of the enemy king—in this case the pawn at h7.



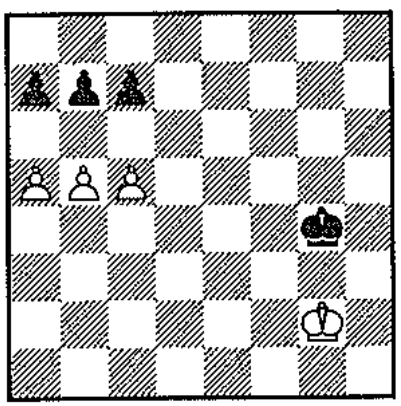
462

Mate in three moves

1 ♗f8 + ♗h5 2 ♕ × h5 + ! gh 3 ♖h6 mate.

This is an example of a decoy sacrifice. By sacrificing the queen at h5, White has diverted the pawn g6 from securing the square h6.

C. Cozio, 1766

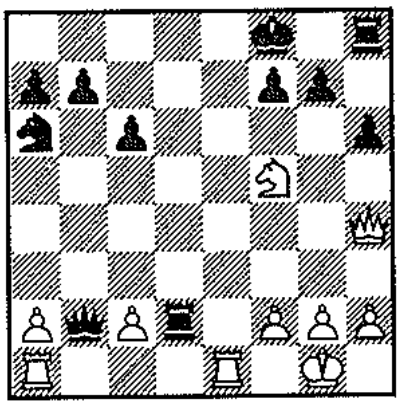


463

White to play

This antique position shows how White manages to break through and get a pawn queened. He does this by making two decoy sacrifices. The first sacrifice, 1 b6!, serves to steer either the a-pawn or the c-pawn to the adjacent file. If Black plays 1 . . . ab, White sacrifices his second pawn by 2 c6, thereby diverting the b-pawn from his task of controlling the square a6. After 2 . . . bc the a-pawn gets the green light to proceed to the queening square.

These examples illustrate that the defence can be eliminated or thrown into disarray by two kinds of sacrifice, i. e. decoy sacrifices and disorganizing sacrifices. But sacrifices can be not only destructive but also constructive and they can promote the co-ordination of forces, which is such an essential factor.

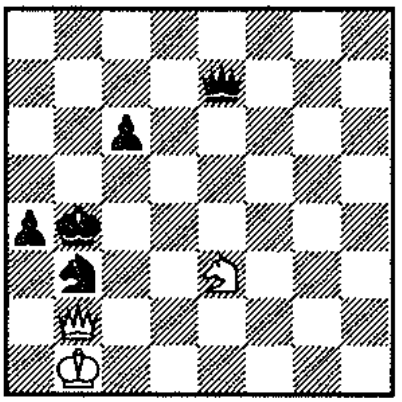


464

White to play

Here White forces mate in two moves: 1 ♖e8 + ♔ × e8 2 ♕e7 mate. The decoy sacrifice enables White to co-ordinate the operations of his pieces (knight and queen) against the king and to establish a mating contact.

L. Kubbel, 1925
Conclusion of a study



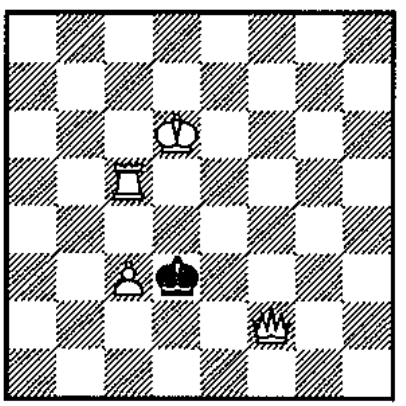
White to play

In this position White uses the posting of the black pieces to his advantage and forces mate by a decoy sacrifice.

1 ♕a3+! ♔×a3 (otherwise Black loses his queen) 2 ♘c2 mate.

The use of the decoy sacrifice for co-ordinating one's forces also occurs quite frequently in problems. This idea is very lucidly expressed in the following old miniature.

F. Healey, 1902



Mate in three moves

The first move is very difficult and quite surprising:

1 ♔d7!...

With this move White prepares to make the necessary connection of pieces.

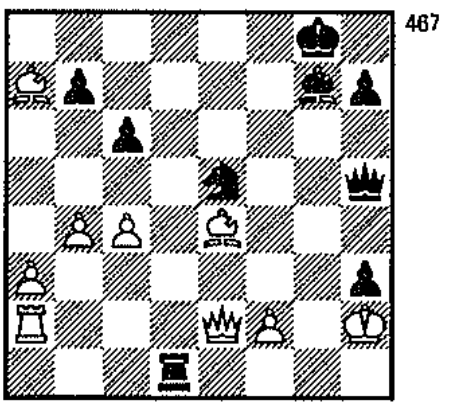
1 ...♔e4 2 ♖d5!...

This decoy puts the dot on the i.

2 ...♔×d5 3 ♕d4 mate.

Occasionally one's own pieces impede the co-ordination of forces. One can dispense with such pieces of course by sacrificing them. Here is an elementary case.

Reisch–Troyanski
Sofia 1969



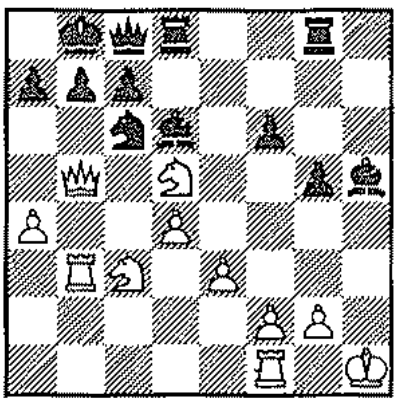
Black to play

If it were not for the knight at e5, Black could force mate by moving the bishop to e5. He has no qualms about parting with his knight of course:
1 ...♘f3+! 2 ♕×f3 ♗e5+, and White resigned.
In this case the sole purpose of the sacrifice was to vacate a square. I should point out, however, that this

square played a very important part, because it was from here that the bishop attacked the king, thereby taking part in a co-ordinated connection of rook, pawn and queen.
We have thus got to know a further kind of sacrifice, namely the vacating sacrifice. Vacating sacrifices can also be used to open a blocked rank, file or diagonal to enable a piece to carry out a certain task.

The next example illustrates such a situation.

Manov—Khairabedyan
Bulgarien 1962


468

Black to play

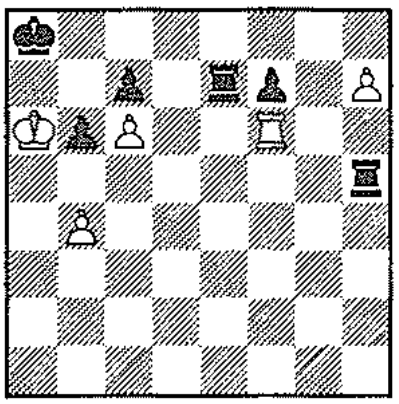
If we remove the bishop at h5 and the two Black rooks, the second player can mate White in two moves by giving check with his queen at h8. It is not difficult to get rid of the pieces mentioned.

1 . . . ♗e2! 2 ♕ × e2 ♖h8 + 3 ♔g1 ♖h1 + ! 4 ♔ × h1 ♖h8 + 5 ♔g1 ♖h1 + ! 6 ♔ × h1 ♕h8 + 7 ♔g1 ♕h2 mate.

Such sacrifices designed to vacate squares, ranks, files or diagonals are known as vacating sacrifices.

There is yet another kind of sacrifice shown in the following example.

Marshall—MacClure
New York 1923


469

White to play

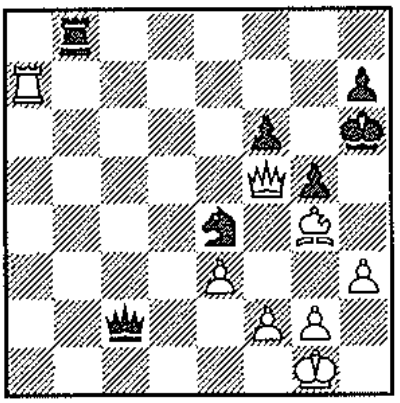
Here, White saves himself surprisingly by destroying his own rook and pawn.

1 ♖h6! ♖ × h6 2 h8(♕) + ♖ × h8 3 b5!

And Black is unable to avert the stalemate set up by his opponent. The sacrifice of a rook and a pawn witnessed in the foregoing can be called a self-destructive sacrifice. This kind of sacrifice frequently occurs when a player tries to get a stalemate. The so-called "rabid" piece certainly belongs to the category of self-destructive sacrifices. It is characterized by repeated acts of self-sacrifice.

And here is a somewhat more complex case of self-destruction.

Ormos—Bátóczky
Budapest 1951


470

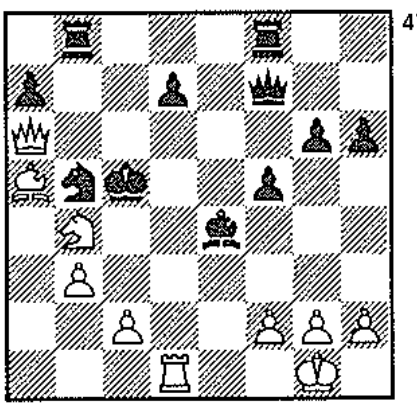
Black to play

The second player's position looks critical—his king cannot move. Black takes advantage of this predicament to save himself through stalemate by a series of self-destructive sacrifices.

1 . . . ♖b1 + 2 ♔h2 ♖h1 + ! (the rook commits suicide) 3 ♔ × h1 ♘g3 + ! (so does the knight; it has to be taken, otherwise the queen is lost) 4 fg ♕ × g2 + ! (the last sacrifice puts everything right) 5 ♔ × g2, and Black is stalemated!

It is time to draw some conclusions now. We have seen that the sacrifice can be resorted to for disorganizing or eliminating the defence just as effectively as for co-ordinating forces. There are different kinds of sacrifice: we have examined five main categories of sacrifice occurring in combination. Let us list them again briefly:
1. The decoy sacrifice in which an opponent's piece (or pawn) is steered to a certain square; 2. The decoy sacrifice in which an opponent's piece (or pawn) is diverted from fulfilling a certain defence task; 3. The destructive sacrifice, in which the opponent's fortifications are smashed by pieces or pawns; 4. The vacating sacrifice, in which squares, diagonals, ranks or files are vacated, which are of crucial importance for operations by pieces of the sacrificing player; 5. The self-destructive sacrifice, in which the sacrificing player lets his unwanted pieces be taken or in which he has no choice but let them be taken.

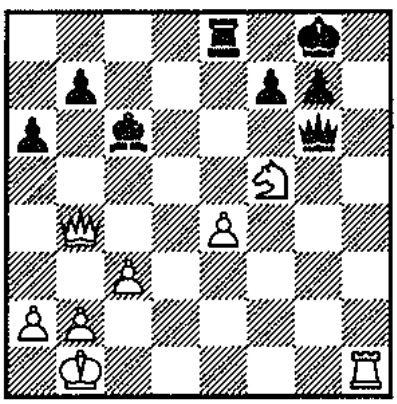
All these kinds of sacrifice are encountered in practical chess. But sometimes it happens that a single sacrifice can have several or even all of these functions at once.


471

White to play

White gives mate in two moves by sacrificing his queen: 1 ♕c6 + dc 2 ♘a6 mate. First this sacrifice steers the pawn (or the bishop at e4) to square c6 after which it becomes inaccessible to the king, and secondly it vacates square a6 for the mating move with the knight. It is a combination of decoy sacrifice and vacating sacrifice.

P. Romanovski, 1950


472

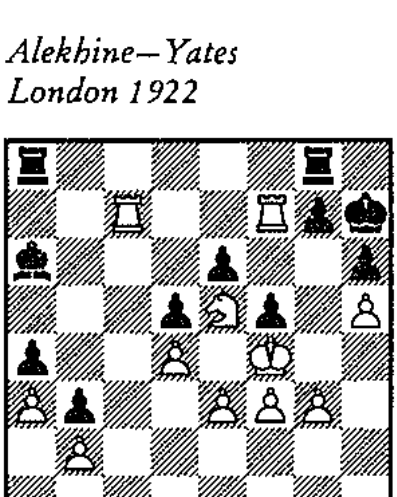
White to play

Here too White forces mate in two moves:

1 ♕f8 + !! ♖ × f8 2 ♘e7 mate or
1 . . . ♔ × f8 2 ♖h8 mate.

By sacrificing the queen White either steers the Black rook to square f8, thereby diverting it from covering the square e7, or he lures the king to f8 as a result of which it relinquishes control of square h8. This is an example of an intimate combination of the two kinds of decoy sacrifice.

Alekhine—Yates
London 1922


473

White to play

The first player conjures up a combination based on a sacrifice.

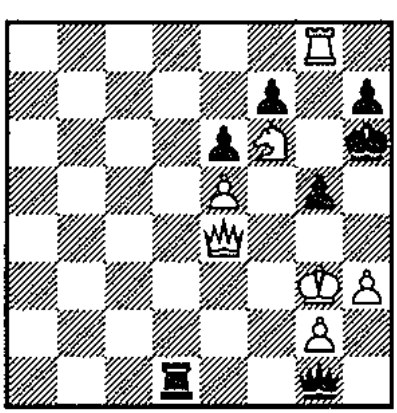
1 ♘d7 ♔h8 2 ♘f6! ♖gf8 3 ♖ × g7! . . .

White smashes the opponent's defence and at the same time lures the black rook to f6.

3 . . . ♖ × f6 4 ♔e5! Black resigns, because 4 . . . ♖ff8 or 4 . . . ♖af8 is followed by mate in two moves.

The move 3 ♖ × g7! is a combination of decoy and destructive sacrifice.

Gogolev—Varshavski
Aluksne 1967


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Black to play

Black's prospects seem gloomy, but he manages to achieve a draw by stalemate.

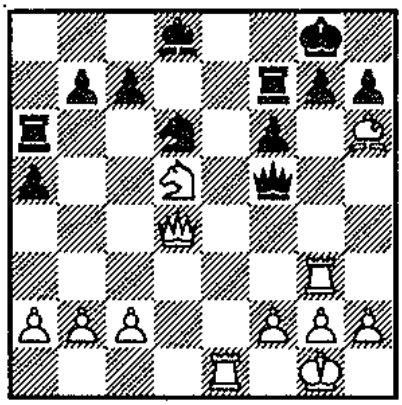
1 . . . ♖d3 + ! 2 ♕ × d3 (White has to accept the sacrifice because if he plays 2 ♔g4 ♕d1 + he actually loses) 2 . . . ♕e3 + ! 3 ♕ × e3 stalemate.

How can these two sacrifices be classified? The first one is obviously a self-destructive sacrifice, at the same time it is designed to keep the

queen in the vicinity of square e3 for the sake of the second sacrifice, i. e. it is also a decoy sacrifice. The second sacrifice is particularly fascinating. The queen sacrifice at e3 not only destroys itself, but also steers the opponent's queen onto this square from which the pawn g5 is pinned. All conditions have now been met for stalemate.
This example illustrated a combination of decoy and self-destructive sacrifice.

Involved combinations may involve all in one sacrifice.

Kortchmar—Polyak
Kiev 1937


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White to play

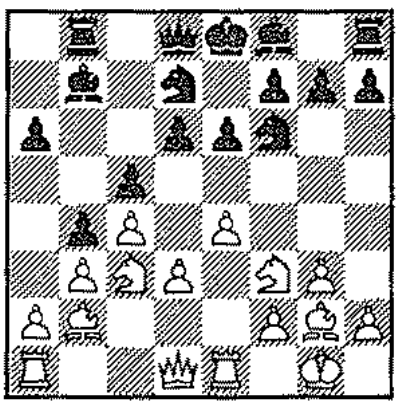
The white pieces converge ominously on the enemy king, whose life hangs on a thread. The following combination proves the truth of the saying "A chain is only as strong as its weakest link".

1 ♘b4! ab 2 ♕×d6! ♕d7 3 ♕d5!! ♔f8 4 ♖×g7! ♕×d5 5 ♖g8+! ♔×g8 6 ♖e8+ with mate on next move.

Let us work our way through this maze. By 1 ♘b4 White eliminated his knight. This is a vacating sacrifice which opens the d-file for the White queen. Move 2 ♕×d6 is a destructive sacrifice. The knight at d6 controls the break-through square e8 and has to be eliminated for this reason. The queen cannot be taken because of the mate in three moves after 2 . . . ♖×d6 3 ♖e8+ ♖f8 4 ♖×g7+ ♔h8 5 ♖×f8 mate. No doubt the most beautiful move in the combination is 3 ♕d5! The queen is again unassailable, but White threatens 4 ♖×g7+. If Black had continued with 3 . . . g6, White would have countered by 4 ♖ge3! with an unavoidable penetration to e8. This is why Black was forced to retreat with his king to f8. The thrust 4 ♖×g7! is at once a destructive sacrifice and a diversion sacrifice, because if 4 . . . ♖×g7, then Black's rook is pinned and White can retaliate by 5 ♕×d7. And finally, 5 ♖g8+ is an example of a decoy sacrifice: By luring the king to square g8, White diverts it from its task of covering square e8.
We can thus count a total of four different kinds of sacrifice in this combination: a vacating sacrifice, a destructive sacrifice, a diversion sacrifice and a decoy sacrifice. Our examination of sacrifices covered mainly those that paid out in full at the end of the combination. Some authors refer to such sacrifices as dummy sacrifices.
But there are also other kinds of sacrifice. There are those that are

made to wrest the initiative from the opponent, those designed to speed up one's development, sacrifices made to impede mobilization of hostile forces and others.
They are normally referred to as "true" sacrifices, because they do not pay straight away or at least not very soon. The only thing they offer are certain advantages that may eventually, but not necessarily, lead to a perceptible advantage. True sacrifices are usually motivated by strategical considerations and constitute an integral part of the long-term plan of the game, although they can also give rise to tactical involvements and combinations. True sacrifices sometimes occur in the initial stages of the game, e. g. in King's Gambit, Evans Gambit, Sicilian Gambit, Muzio Gambit, Alekhine-Chatard Gambit and in many other sharp openings and systems.
Let us conclude this chapter with a **true sacrifice**, which occurred in the final stages of a quiet and balanced opening.

Smeikal—Ljubojević
Moscow 1977



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White to play

This position evolved from the following opening moves:

1 ♘f3 ♘f6 2 c4 c5 3 ♘c3 e6 4 g3 b6 5 ♗g2 ♗b7 6 0–0 a6 7 b3 d6 8 ♗b2 ♘bd7 9 ♖e1 ♖b8 10 e4 b5 11 d3 b4.

Having noticed that by taking the initiative on the Queen's side Black was far behind in development, White boldly played 12 ♘d5!
The purpose of the sacrifice is to open the e-file, although for the present it does not herald a combination. But after 12 . . . ed 13 ed + ♗e7 14 ♕e2 it is clear that Black will have a hard time to solve his development problems. His pieces are very constricted by contrast with White, who has a manifest advantage in time and full freedom of movement.
The study of true sacrifices is a subject all to itself. You might be interested to know that Ljubojević was overwhelmed by the mounting difficulties of defence and lost.

Classification of combinations

The combination is one of the most fascinating, but at the same time most difficult elements of the game. Like any other complex manifestation, it can be characterized by a number of different features. One could try, for instance, to classify combinations according to the comparative strength at the beginning of a combination, but such a char-

acterization would be too formal and divorced from the true essence of the combination.

A classification based on those motives and circumstances that determine the genesis of a combination in its incipient stages seems very tempting, but it would be very difficult to implement such a classification. Such things are usually more complicated than they look on the surface. In fact they often lie so deep that even a well-trained eye is unable to perceive them.

In classifying combinations one usually starts out from the final position of a combination that has fulfilled its purpose. If we classify combinations on the basis of the objective achieved, it is easy to break them down into two main groups: combinations in which one side wins and combinations in which one side manages to achieve a draw. They are commonly referred to as winning combinations and drawing combinations, respectively. Winning combinations are normally broken down further into two subgroups, i. e. winning combinations ending in mate and winning combinations in which at the end of a combination one side has achieved a material superiority that is sufficient for a win.

According to their ending, drawing combinations can readily be sub-divided into the following four subgroups: combinations ending in stalemate; positions characterized by endless chase or perpetual check; positions in which the material balance is such that the game is certain to end in a draw and lastly fortified positions or blockades.

This is a rough sketch of the plan used at present for classifying combinations. Most authors of books dealing with the middle game try to make further sub-divisions of the various groups. A distinction is often made for instance between combinations ending in mate on the last rank and those in which mate occurs on a file or diagonal. But there is no general agreement on this question and we shall not go into it.

I believe that the classification of combinations according to the objective into winning and drawing combinations is fully justifiable. First such a classification gives an exact description of the tasks set and secondly, it enables studies to be automatically included in this classification, which are differentiated on the basis of this characteristic. We should not forget of course that combinations designed to win material or to bring about material balance with a view to achieving a draw can be essentially very similar, although they belong to different groups.

As far as the further breakdown of combinations is concerned, I believe it would be expedient to continue using the same approach. But I suggest the classification be based on the objects of attack and the contacts that are co-ordinated against them in the final phases of combinations. We already know that co-ordinated connection of contacts is the essence of combinations.

In terms of objects of attack, winning combinations can be classified into three groups. The first contains combinations aimed at the king, the second comprises those combinations whose purpose is to capture a piece, whilst the third involves those connected with queening.

In view of the special role of His Royal Majesty in the chess game (if the king is lost, all is lost) I believe it is appropriate to put all combinations that are connected with an attack on the king—and not only mating combinations—in a separate group. We shall call them combinations aimed at the king. This group can be broken down into three subgroups according to the connection of contacts occurring in the final stage. The first sub-group comprises combinations whose final stage features a mating connection of contacts. It consists not only of all mating combinations which end in mate but also those in which mate is prevented at the price of losses in material. The characteristic feature of the final stages of such combinations is an active contact aimed at the king.

The second sub-group comprises mating combinations consisting of a double attack and consequently of two active contacts. These combinations are characterized by the fact that they consist of a mating threat coupled with a strong threat or attack. This kind of combination does not necessarily lead up to a mate ending, but in countering it the other side usually sustains losses in material.

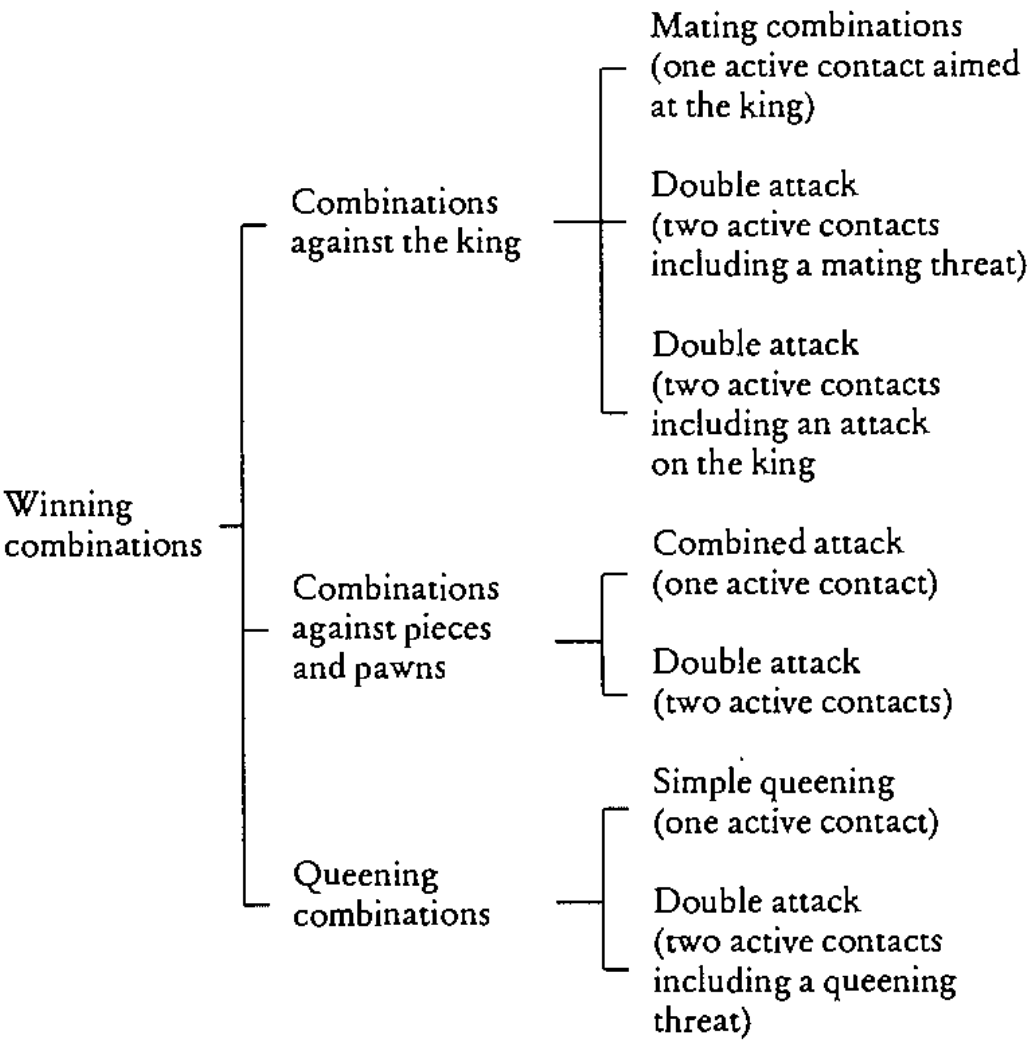
The third sub-group covers combinations involving double attacks, one of whose objects is the king. Mating threats do not occur in this sub-group, there are only attacks on, or threats to, the king. Why did we find it necessary to put combinations with double attacks, in which one of the objects of attack is the king, in a sub-group of their own? The decisive consideration was that the king is forced either to step aside or to protect itself against the attack as soon as it is attacked. By contrast with an attack on any other piece, an attack on the king may never be disregarded, because it may not be left exposed to direct attack.

Combinations whose purpose is to win pieces can be broken down into two sub-groups according to the kind of contact. The first consists of combinations which end in the immobilization and capture of the piece against which a combined attack is launched. The reader will recall that in such situations there is an attacking contact and confining contacts. In other words only one active contact occurs.

The second sub-group comprises combinations involving the double attack. They are characterized by an attack on a piece coupled with a strong threat or an attack on another chessman. To qualify for this sub-group a combination has to have two active contacts in the final position.

Queening combinations can also be broken down into two sub-groups according to the contacts that occur

in them. The first sub-group comprises combinations in which the queening threat in the form of an active contact between the pawn and its queening square results either in queening or in a decisive gain in material. The other sub-group covers combinations involving double attacks in whose final phase the queening threat is coupled with other strong threats or attacks on pieces. Two active contacts are involved here again.
The following diagram shows all the different kinds of combination considered by us.


Winning combinations
Combinations against the king
Mating combinations (one active contact aimed at the king)
Double attack (two active contacts including a mating threat)
Double attack (two active contacts including an attack on the king
Combinations against pieces and pawns
Combined attack (one active contact)
Double attack (two active contacts)
Queening combinations
Simple queening (one active contact)
Double attack (two active contacts including a queening threat)

It is expedient to classify drawing combinations according to the same principle on the basis of the objects of attack and of the contacts coming into being towards the end of the combination.
The first group again comprises combinations involving an attack on the king towards the end of which there are only confining contacts and no active attacking contacts. These are stalemate combinations. Their main feature is that although the king is in a quandary, it

is able to save itself by a stalemate combination.

The second group is made up of combinations designed to achieve perpetual check. Such combinations have an attacking contact, but the confining contacts are not sufficient for giving mate. At the same time the freedom of movement of the defender's king has been curtailed to such an extent that it cannot shake off its assailants no matter where it turns.

Combinations of the third group do not differ basically from those of the second group. We call them combinations designed to achieve perpetual chase. The only difference is that in the third group it is not the king but the other pieces that are subjected to endless persecution.

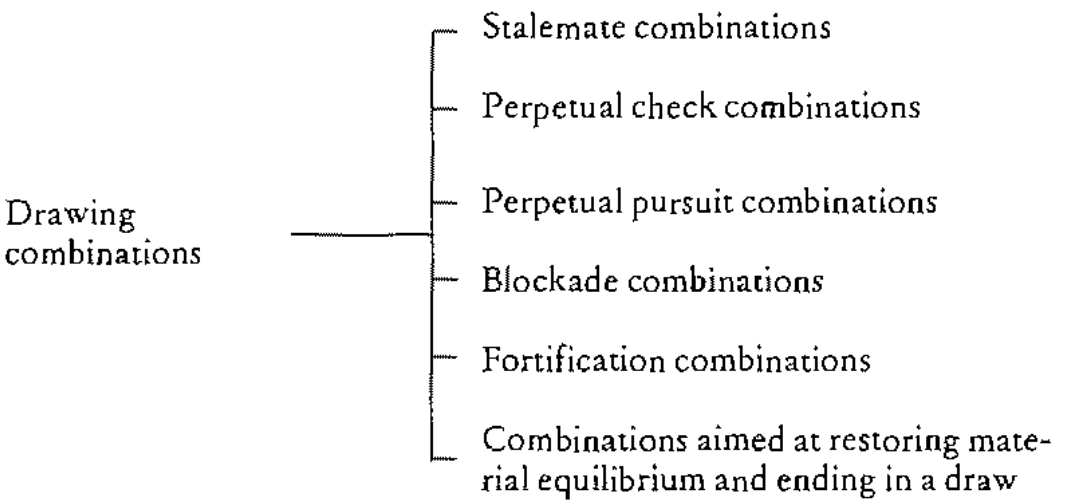
Combinations involving blockades and the building of fortifications form two separate groups. In combinations with a blockade, one piece is usually caged in to prevent it from taking part in the struggle, which, as a result of the small number of pieces participating in the struggle, leads to a drawn game.

In the second group, the player forced to go on the defensive succeeds in fortifying his position in such a way that the opponent is unable to penetrate it. Or the attacker finds himself unable to co-ordinate his forces against the objects of attack. It is also conceivable that for some reason the objects of attack are inaccessible to enemy attack.

The last group comprises combinations leading to a balance of forces that ensures a draw. In such situations usually the player with weaker material resources restores material equilibrium.

These combinations are not essentially different from the winning combinations discussed earlier. Material balance can be restored by an attack on the king, an attack on pieces or pawns or by queening.

The reader will realize of course that each of the aforementioned combination groups can be broken down into two sub-groups.



The first of these would comprise combinations in their purest form, the second covers double attacks coupled with some other manoeuvre. We shall deal with this question in greater detail when we examine some relevant examples.
All cases of drawing combinations are covered in the diagram shown above.
In actual practice we may some across some convoluted combinations taking place in several phases and overlapping each other. Such intricate combinations are always classified on the basis of the last, decisive phase. For instance a combination initiated with a view to win material can transform into a queening combination.
The determining feature of such a combination is the queening manoeuvre, the gaining of a piece being the introduction.

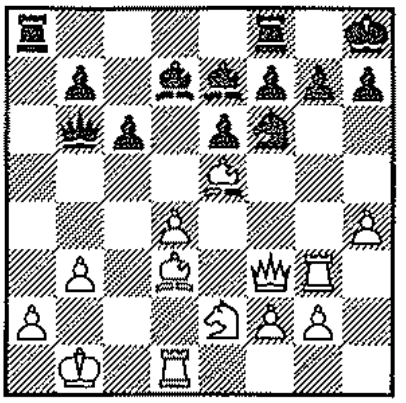
Winning combinations

You will recall that winning combinations can be classified into three groups based on the object of attack. The first comprises combinations aimed at the king; the second those aimed at pieces and pawns and the third queening combinations. Let us now examine combinations belonging to each of these separate groups.

1. Combinations against the king

Mating combinations account for the bulk of this group. Their main characteristic is the realization of a mating combination.
Let us take a closer look at the two kinds of such combinations. The first kind inevitably ends in mate.

Radulov—Söderborg
Helsinki 1961


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White to play

Four white pieces are ominously poised to strike at the opponent's K-side. But how is he to get at the king, how does he eliminate the pawns protecting it? He does it by sacrificing the rook. This is not only a self-destructive but also a diversive sacrifice.

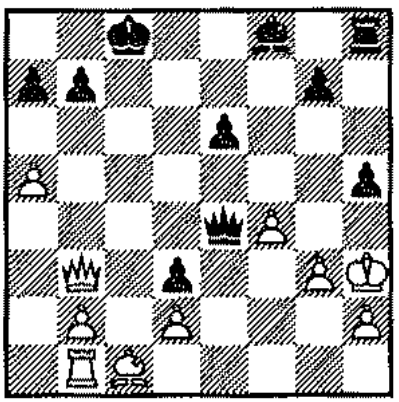
1 ♖ × g7! ♔ × g7 2 ♕g4 + ♔h8 3 ♕h5

Note the important detail that White was able to play the queen to g4 and h5 only because Black's king had been drawn into the sphere of influence of the bishop at e5. The

mating mechanism—by this we mean the queen and the bishop supporting it in its attack on square h7—has been set in motion. The bishop at e5 is also indirectly taking part by preventing the knight at f6 from taking any counter-measures. Mate is inevitable, because 3 . . . ♔g8 is followed by 4 ♗ × f6 ♖e8 5 ♕ × h7 + ♔f8 6 ♕h8 mate.

In the next example there is also a mating combination of contacts, but what makes it different from the preceding position is that mate is thwarted at the cost of heavy losses in material.

Kopayev—Averbakh
Leningrad 1946



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Black to play

The king was forced to come out from behind his pawn defences, while its pieces are on the other side of the board and give it no protection. No wonder that the king immediately finds itself under heavy fire.

1 . . . h4 2 ♕c3 + ♔d7 3 ♕e5 . . .

White's queen double-times to her lord's rescue, but . . .

3 . . . hg + 4 ♔ × g3 ♖h3 + !

Here too the rook sacrifices itself for a mating manoeuvre. This sacrifice steers the king from the safety of square f3 and to the death-bringing square h3. Black's queen immediately takes advantage of this.

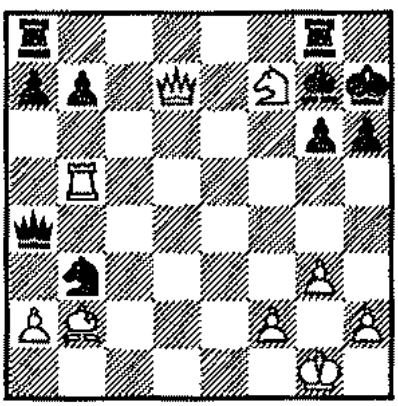
5 ♔ × h3 ♕f3 + 6 ♔h4 ♗e7 +

The mating combination betwen the queen and the bishop is established, the queen playing a passive but very important role by creating a confining contact. The bishop is given the honour of delivering the decisive blow. White has no choice but to play 7 ♕g5. But after 7 . . . ♕ × f4 + 8 ♔h3 ♕ × g5 the game is over.

Mating combinations can also be coupled with double attacks when the mating threat is accompanied by some other strong threat or attack. Such a combination obviously does not have to end in mate, but it can win material.

Here is a typical example.

Parr—Wheatcroft
London 1938

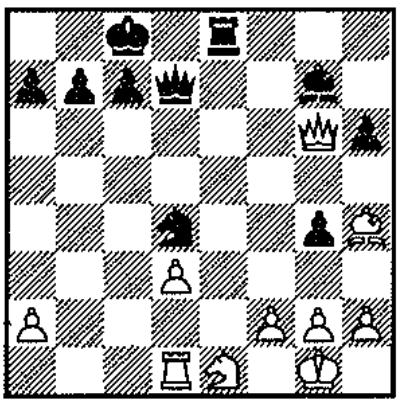


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White to play

By 1 ♖h5! White launches an effective double attack. Black's queen is under fire, and 1 . . . ♕ × d7 is followed by mate in two: 2 ♘g5 + ♔h8 3 ♖ × h6 mate.
Such combinations accompanied by a double attack are not usually the result of a consistent king's attack, in most cases they occur unexpectedly.
The following position is quite characteristic.

Soloviev—Averbakh
Moscow 1945



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Black to play

The deployment of Black's pieces is more active, but at first sight there are no signs that a quick ending is in sight. But the main weakness in White's battle order is the posting of his queen. The second player exploits this.

1 . . . ♘e2 + 2 ♔f1 ♘f4 3 ♕h7 . . .

White's queen is trapped. It just has a single square to move to. Black can apparently triumph immediately by 3 . . . ♕e6, mate in three moves being threatened. But White can refute this threat by bringing his queen into play by 4 ♕e4, because after 4 . . . ♕ × e4 5 de Black cannot play 5 . . . ♖ × e4 because of 6 ♖d8 mate. But Black has a more effective reply.

3 . . . ♕f7!

With this move he threatens first to encage the queen by moving his knight to g6 and then to capture it by moving his rook to h8. To counter this threat White is forced to take decisive steps.

4 ♖c1 ♘g6 5 ♗g3 c6

To 5 . . . ♖h8 White would have answered with 6 ♖ × c7 + ♕ × c7 7 ♕ × g6.

6 ♖c5 . . .

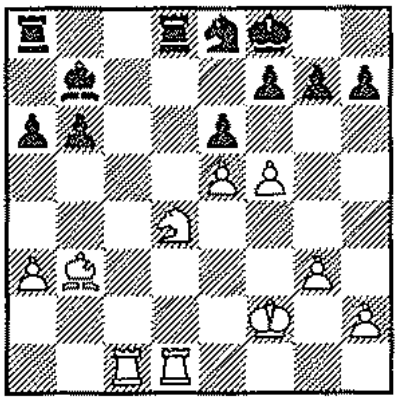
The last attempt. If Black went 6 . . . ♖h8, White's reply would have been 7 ♖f5. Instead, he launches a double attack prepared well in advance, which puts a quick end to the struggle.

6 . . . ♗c3!

Attacking the queen and threatening mate at e1. White resigned.

Combinations with double attack, in which the king is one object of attack, without an actual mating threat are conceivable.

Botvinnik—Menchik
Hastings 1935


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Black to play

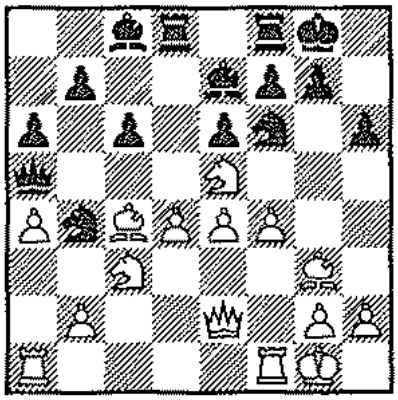
Black's position is difficult. In an attempt to exchange her bishop against White's bishop, whose line of fire covers the squares e6 and f7, Black played 1 . . . ♗d5. But then came 2 fe ♗ × b3 3 e7 + ! A brief but extremely effective combination! The pawn sacrifice entangles Black's king in a double attack. After 3 . . . ♔ × e7 4 ♘c6 + White's material superiority is sufficient for a win. Black resigned.

2. *Combinations against pieces and pawns*

We differentiate between two kinds of combination in this category. The first comprises combinations in which a combined attack results in the capture of a piece, i. e. the piece is attacked and at the same time its mobility is restricted so that it cannot evade the attack. In other words there is one active attacking contact, while the rest are confining contacts.

The second kind consists of combinations with double attacks in which various pieces are subjected to simultaneous attacks and threats, i. e. they usually involve two active contacts. The next diagram shows a typical example of a combined attack.

Botvinnik—Stepanov
Leningrad 1934

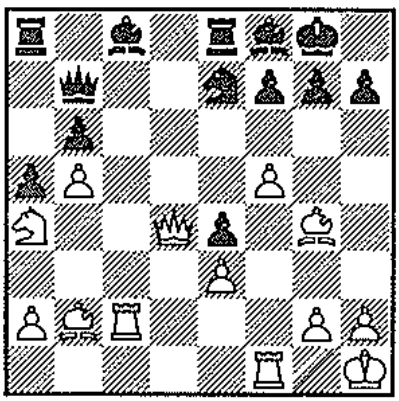

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White to play

The black queen's freedom of movement is perceptibly curtailed, but for the time being it does not seem to be in danger. White does not bother to cover his pawn at d4 and goes 1 f5! If Black played 1 . . . ♖ × d4, White would have answered with a double attack 2 fe ♗ × e6 3 ♗ × e6 fe 4 ♘g6 ♖e8 5 e5 ♘fd5 6 ♕f2 attacking the rook and threatening a breakthrough at f7. That is why Black—apparently thinking that he could take the pawn at leisure—plays 1 . . . ef. But this move is a mistake, for it allows White to work up a combination against the precariously placed queen: 2 ♗ × f7 + ! ♖ × f7 3 ♘c4, and the queen is captured.

And here is an example of an original combination, which peaks in a piece capture.

Novotelnov—Rowner
Moscow 1946


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Black to play

White has attacking chances, threatening to take the pawn at b6 and to advance his pawn to f6. But it is Black's move and he detects a major weak spot in his opponent's position: the inadequately protected second rank. He sacrifices a piece in order to steer the rook to square f5.

1 . . . ♗ × f5! 2 ♗ × f5 ♘ × f5 3 ♖ × f5 ♖ed8

The queen has to step aside to a square from which it can watch the first rank.

4 ♕c4 ♖ac8 5 ♕e2 ♖ × c2

This swap is just as effective as the sacrifice made earlier, for the queen is lured to the square c2.

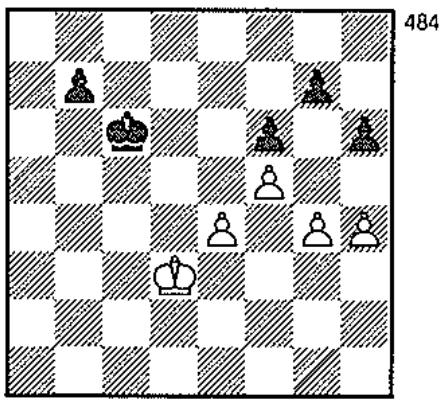
6 ♕ × c2 ♕c8!

The ensuing position is quite unique. White is powerless against this double attack finale in which Black's queen attacks the enemy queen and rook. Unable to take the queen or cover the rook, he resigns.

3. Queening combinations

Material advantage can usually be obtained by advancing a pawn to the queening rank. An elementary combination illustrating this point is the pawn breakthrough. Here is an instructive example of such a combination that occurred in an endgame.

Averbakh—Bebtchuk
Moscow 1964


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White to play

Before White can advance one of his pawns to the queening rank, White has to clear the way. In the position shown here this is done by sacrificing three pawns.

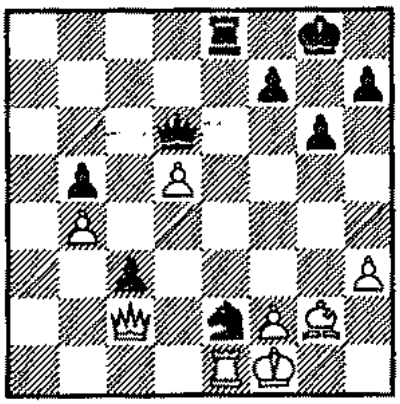
1 e5! fe 2 g5 hg

Black does not fare better by 2 . . . ♔d7 either. The king stops the white pawn's advance after 3 f6 ♔e6 4 fg ♔f7 5 gh b5, but White manages to capture his opponent's pawns by 6 ♔e4 b4 7 ♔d3!

After 3 f6 gf 4 h5 the sole White survivor's advance cannot be stopped.

There are of course also queening combinations involving double attacks.

Weltmander—Polugayevsky
Sochi 1958


485

Black to play

The first impression is that White has the better of the game, since Black's knight e2 is lost. But the outwardly harmless, but actually strong passed pawn at c3 enables Black to realize a winning combination in which the knight is sacrificed.

1 . . . ♘g3 + !

Thanks to this sacrifice the f-file is opened for a decisive double attack.

2 fg ♕f6 + 3 ♕f2 . . .

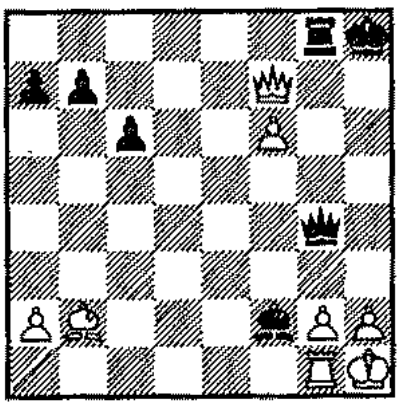
The only defence, otherwise White loses the rook.

3 . . . ♖ × e1 + ! 4 ♔ × e1 ♕ × f2 + 5 ♔ × f2 c2, and the pawn queens.

It is worth taking another look at this operation. 2 . . . ♕f6 + is a double attack consisting of a twofold attack (on the rook and the king) and a concealed queening threat.

In the next position White decides the game in his favour in no time by unleashing a double attack.

Dufresne—Harrwitz


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White to play

He played 1 ♕e8! If 1 . . . ♖ × e8, then 2 f7 + with a double attack consisting of an attack on the king and at the same time an attack on the rook coupled with queening. Black preferred to play 1 . . . ♔h7, but after 2 f7 he resigned.

Drawing combinations

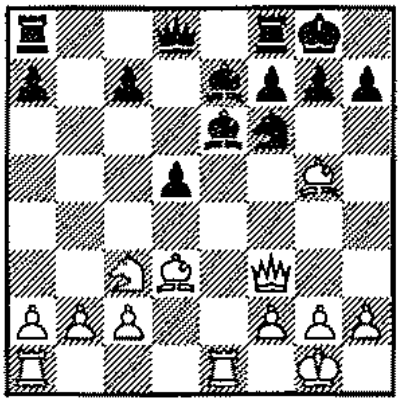
It is advisable to take a closer look particularly at those drawing combinations in which the king is the object of attack. Perpetual check positions are typical examples of this kind of combination. Stalemate also belongs in this category, although as a rule we stalemate our own king and not the opponent's.

1. Perpetual check

Perpetual check occurs most frequently when the offensive forces are not sufficient for a winning attack and when they are unable to disorganize the position around the enemy king and pursue it. In such situations it is usually the queen that is used to give perpetual check.

This is illustrated by an old example, which has become classic.

Alekhine–Lasker
Moscow 1914


487

Black to play

The position shown in the diagram occurred after the following opening moves:

1 e4 e5 2 ♘f3 ♘c6 3 d4 ed 4 ♘×d4 ♘f6 5 ♘c3 ♗b4 6 ♘×c6 bc 7 ♗d3 d5 8 ed cd 9 0—0 0—0 10 ♗g5 ♗e6 11 ♕f3 ♗e7 12 ♖fe1 . . .

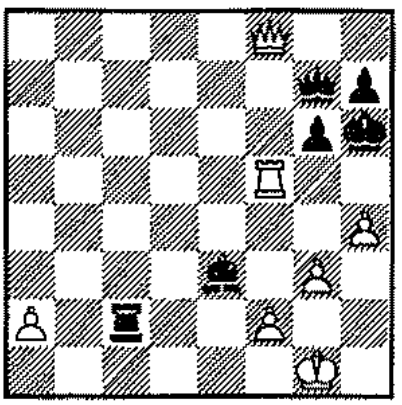
In an attempt to resolve the problem created by the posting of his opponent's black-square bishop, Lasker played 12 . . . h6. Alekhine took advantage of this in order to develop a drawing combination by making two destructive sacrifices.

13 ♗×h6! gh 14 ♖×e6! fe 15 ♕g3+ ♔h8 16 ♕g6 . . .

White's queen supported by the bishop is hovering ominously close to the hostile king, but Black's knight reliably defends the square h7. White does not have sufficient reserves to make mating threats. After 16 . . . ♕e8 he can do no more than give perpetual check: 17 ♕×h6+ ♔g8 18 ♕g5+ ♔h8 (by no means 18 . . . ♔f7 on account of 19 ♕g6 mate) 19 ♕h6+, and the game could be agreed drawn.

Sometimes perpetual check is the last resort; it happens when the attacking player's resources are exhausted before a breakthrough can be made.

Smyslov–Vasyukov
Moscow 1961


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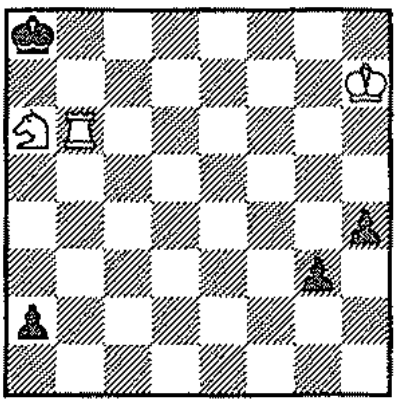
White to play

The first impression suggests that White's attack has broken down and material losses are unavoidable. But White played 1 ♖h5+! This destructive sacrifice lays bare the king and enables White to give per-

petual check by 1 . . . gh 2 ♕d6+ ♕g6 3 ♕f8+.

Perpetual check threats involving double attacks can also be coupled with other strong threats.

W. von Holzhausen, 1899



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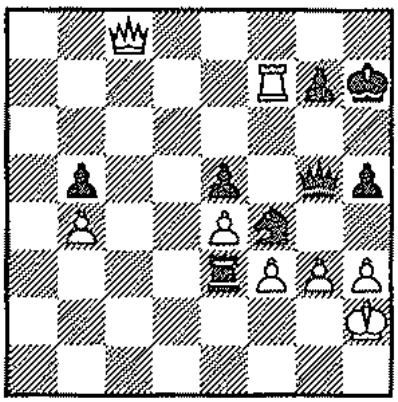
White to play

White's position looks hopeless. How can he stop the terrible enemy pawns? And yet there is a way: 1 ♘b8! This is a double attack, because it contains two concealed threats. The first is 2 ♘c6 with a mating threat on b8. That is why 1 . . . a1(♕) is worthless, because this would even give White a win by 2 ♘c6 ♕a7+ 3 ♘×a7 ♔×a7 4 ♖g6. Consequently the king has to move, but after 1 . . . ♔a7 2 ♖b4! the second concealed threat comes into play: White has set up the mechanism of perpetual check. After 2 . . . a1(♕) 3 ♘c6+ ♔a6 4 ♘b8+ ♔a5 5 ♘c6+ the game ends in a draw.

2. *The stalemate*

Stalemating combinations occur rarely in actual games, especially in the middle game. They occur most frequently when the player out to win the game underestimates his opponent's defence resources or fails to make a realistic assessment. Here is one of the best-known examples of this kind.

Evans—Reshevsky
New York 1963



490

White to play

It is easy to tell that White's position is miserable. He is one piece down and his king is in mortal danger. Apparently it is high time to acknowledge defeat. But Evans did not think of quitting. Instead he made a move which Black must have interpreted as a move of desperation.

1 h4! ♖e2+ 2 ♔h1 ♕×g3??

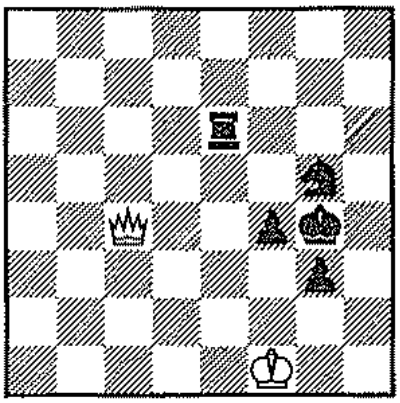
Expecting capitulation any minute, Reshevsky did not take the trouble to see what his partner was up to and took the pawn. But this left White's king without a move, so

that all he has to do is free himself of his superfluous pieces, which he does by making two self-destructive sacrifices.

3 ♕g8+! ♔×g8 4 ♖×g7+, and regardless of who takes on g7, White is stalemated.

Beware of stalemate threats in endgames, especially when there are only a few pieces left and the opponent's king is perceptibly hemmed in.

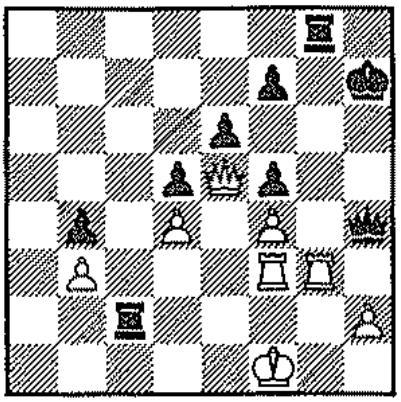
Zagoryansky—Tolush
Moscow 1945


491

Black to play

White's prospects are bleak, but Black still has to overcome the last few obstacles. Instead of fortifying his position systematically, Tolush engineered a trap based on the double attack. He played 1 . . . ♔h3? His opponent seemingly obliged him by 2 ♕×f4! g2+ 3 ♔f2 ♖f6. Black's idea was to counter 4 ♕:f6 by the decisive 4 . . . ♘e4+. But the game was drawn after the unexpected 4 ♔g1!!
As you see, stalemate is indeed sometimes the last resort. But it is by no means the last straw that the drowning man clings to. The stalemating threat is a perfectly legitimate means of defence which should never be discounted.

Taimanov—Geller
Moscow 1951


492

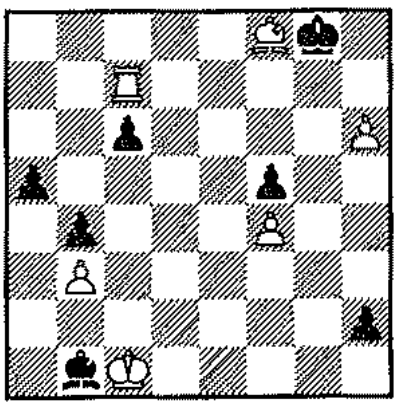
Black to play

White's position is hopeless, for there is no defence against the numerous threats. And the game lasts only another three moves: 1 . . . ♖×h2 2 ♕e3 ♖a8 3 ♖g7+ (a desperate sacrifice, which Black simply disregards) 3 . . . ♔h6, and White resigned. It was discovered later that this was what might be called a "comedy of errors". The very first move could have given Black a win. He should have played 1 . . . ♖g4!, e. g. 2 ♖h3 ♖c1+ 3 ♔e2 ♖g2+.
But the move made by Black in the actual game gave White a chance to realize an elegant stalemate combination. It begins with an exchange: 2 ♖×g8! ♔×g8 3 ♖g3+!! This decoy sacrifice deprives the White king of all moves. After 3 . . . ♕×g3 the king is in a stalemated

position, which means that all White has to do now is get rid of his queen by 4 ♕b8+ ♔g7 5 ♕g8+! to get a draw.

Stalemate has always fascinated problem composers. They have created numerous outstanding works illustrating how stalemating connections come into being in the course of a contest.

V. and M. Platov, 1907



493

Draw

It is impossible to intercept Black's pawn, which makes White's checks looks like gestures of resignation.

1 h7+ ♔h8 2 ♗g7+ ♔×h7 3 ♗a1+!...

What is the point of this? The purpose of this move is unclear at first.

3 ...♔g6 4 ♖×c6+ ♔h5

There are no more checks in sight and White's position suggests that he is on the verge of resigning. But his defence resources are far from depleted. By posting his bishop on a1, White has prepared a stalemate nook for his king well in advance.

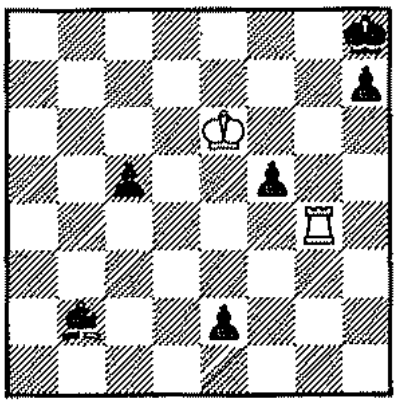
5 ♔b2!!...

This move is also a double attack. White threatens to stop the pawn by 6 ♖c1 and forces Black to queen.

5 ...h1(♕)

But now White's king, which has locked up its bishop, has no move left itself. In consequence the self-destructive sacrifice 6 ♖h6+! results in stalemate.
The threat of stalemate can also be coupled with a variety of other threats in a double attack.

A. Motor, 1972



494

Draw

White's position is critical. The pawn e2 can be stopped only by 1 ♖g1, but this is followed by 1 ... f4, and the attempt to create mating threats is easily refuted, e. g. 2 ♔f7 h6 3 ♖b1 ♔h7 and then 4 ...f3. No better is 3 ♔g6 c4 4 ♖b1 c3. What can one do?

1 ♖g2!!

An amazing move! White literally forces his opponent to pull out his pawn and to give check to boot!

1 . . . e1(♕) + 2 ♔f7 . . .

The situation has been resolved now. White threatens to give mate and perpetual check simultaneously, i. e. again a double attack. The perpetual check is based on stalemate. Thus, after 2 . . . h5 it is possible to continue by 3 ♖g8 + ♔h7 4 ♖g7 + ! ♔h6 (after 4 . . . ♗ × g7 White is stalemated) 5 ♖g6 +. Having forced Black to queen, White gets a chance to threaten stalemate. But the struggle is not over yet. Black can protect his position with the bishop and shield the rook.

2 . . . ♗g7

White finds himself in a delicate situation again. But he has a fitting reply.

3 ♖e2!! . . .

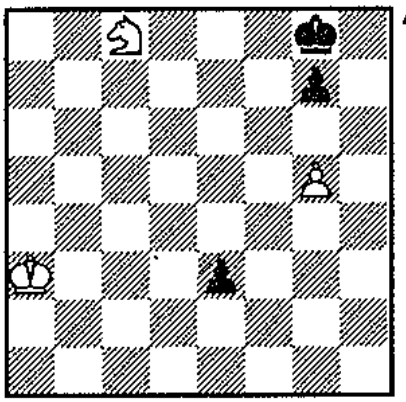
Black is again confronted with extremely bothersome problems. If he takes the rook, White is stalemated again. Moreover, the text move is a double attack aimed at the queen, and if it moves aside then the king is checkmated on e8. Strange as it seems, Black's only defence is 3 . . . ♗c3, but after that the rook returns with a mating threat: 4 ♖g2. In this manner White manages to achieve a draw in the end-game by alternately threatening mate and stalemate.

3. *The blockade*

In an attack it is very important that the attacking pieces should support each other and that their operations be co-ordinated. This makes it possible for the defending player, when there is not much material left on the board, to use the blockade as a means of neutralizing an opponent's piece, for instance the king.

Here is a very characteristic example.

P. Ilyin, 1947



495

Draw

White is faced with the daunting problem of stopping the black pawn. Apparently in despair, he gives check with the knight.

1 ♘e7 + . . .

The king has to dodge in such a way that the knight cannot capture the pawn by means of a double attack. If for instance 1 . . . ♔f8 or 1 . . . ♔h8, then 2 ♘g6 + and 3 ♘f4. But if 1 . . . ♔f7, then 2 ♘c6 e2 3 ♘e5 +, and the pawn is stopped after 4 ♘f3. This means that the king has only one square it can move to with impunity.

1 . . . ♔h7 2 g6 + ♔h8

The king cannot evade to h6 be-

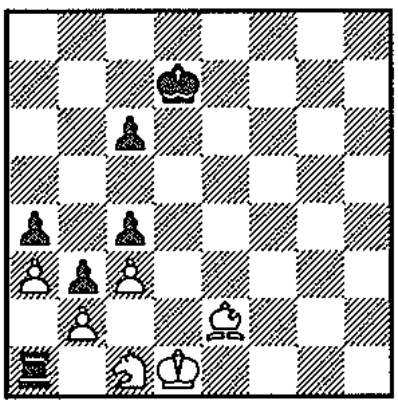
cause of 3 ♘f5+ and 4 ♘×e3. But White has run out of checks and the pawn is still beyond his reach. Suddenly the idea occurs to him that it might be possible to exploit the fact that the king is confined to the corner. Besides, a lone queen cannot do anything against a king and knight. Pursuing this line White sends his king on a support mission to the knight.

3 ♔b4! e2 4 ♔c5 e1(♕) 5 ♔d6 . . .

Here you can see for yourself that the "all-powerful" queen is unable to lift the blockade, e. g. 5 . . . ♕e4 6 ♔d7 ♕e5 7 ♔d8 ♕e6 8 ♔e8 ♕d6 9 ♔f7 ♕d7 10 ♔f8 ♕d8+ 11 ♔f7, etc.
There is one point that deserves special emphasis. If after 5 ♔d6 Black's queen had been posted on e2 instead of e1, Black could have broken the blockade by 5 . . . ♕g4! 6 ♔c7 ♕d4!

Not only the king, but any piece, the queen included, can be blocked.

F. Zimkhovitch, 1927


496

Draw

White has a dangerously weak pawn b2. 1 ♗×c4 would therefore be worthless on account of 1 . . . ♖b1, in which case Black captures the object of contention on b2 and achieves victory. But White finds a surprising line that gets him out of trouble.

1 ♗g4+ ♔d6 2 ♗f5! . . .

Preventing the rook from going to b1. But Black too comes up with a no less threatening move, which harasses the pawn.

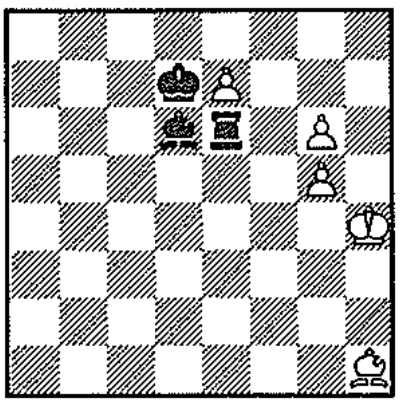
2 . . . ♖a2!

The tide of battle seems to have turned in Black's favour, but . . .

3 ♘×a2! ba 4 ♔c1 a1(♕)+ 5 ♗b1, and both sides are marking time. Black's queen has been completely neutralized. Therefore a draw!

And here is an example showing the blockade of a rook.

A. Troitzky, 1930


497

Draw

Black seems to be well on his way to victory. He is a rook up and White's

pawns can be stopped easily, e. g. by 1 ♔h5 ♖ × e7 2 ♔h6 ♘e5 3 ♘d5 ♔e8 4 ♘f7 + ♔f8, and White can give up, or 1 ♘d5 ♖ × e7 2 ♘f7 ♘e5 3 ♔h5 ♘g7 with the same result. In the second line, 1 . . . ♖ × g6 would have been a mistake because of 2 ♘f7.

White can save himself only if he succeeds in surrounding the rook. Let us see how this can be done. It is very important not to let Black go 1 . . . ♖ × e7, for this would enable him to launch co-ordinated operations with the rook and bishop against the g-pawn.

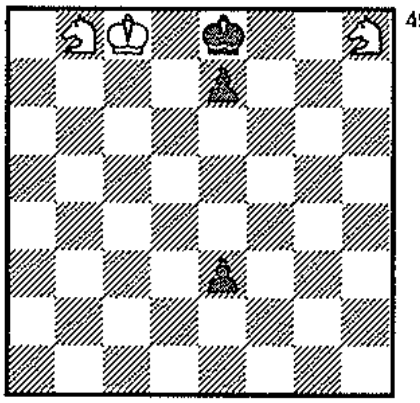
This is done by 1 ♘c6 + ! ♔ × e7, because 1 . . . ♔ × c6 loses to 2 g7. Now White initiates a double attack by 2 ♘d5! which contains two threats. If the rook evades the blow on the e-file, then White goes 3 g7 and wins. That is why Black is forced to play 2 . . . ♖ × g6, which enables us to carry out our plan: 3 ♔h5 ♖g7 4 g6 ♔f6 5 ♘f7, and the rook is imprisoned.

But this is not the end of the battle. Black can try to force the opponent to loosen his grip on the rook. But after 5 . . . ♔f5 6 ♔h4! ♔f4 7 ♔h3! ♘e7 8 ♔g2 ♘h4 9 ♔g1 a draw is certain.

On the other hand, attempts to keep the king in the vicinity of the black rook end in a disaster. For instance, if 6 ♔h6? ♘e5 7 ♔h5 ♘f6! 8 ♔h6 ♔g4 9 ♘e6 + ♔h4 10 ♘f7 ♘d4, then White is forced to release the rook from prison and Black wins after 11 ♘e6 ♖e7 12 ♘f7 ♘e3 + 13 ♔g7 ♔g5 14 ♔f8 ♔f6.

In a double attack, a blocking threat can also be coupled with other threats.

G. Zakhodyakin, 1949



498

Draw

White's position looks hopeless. There is no way to stop the Black pawn.

1 ♘a6 e2 2 ♘c7 + ♔f8 3 ♘e6 + ♔g8

White has run out of checks and the only way he can save himself is by blocking the king. But how?

4 ♘f7! . . .

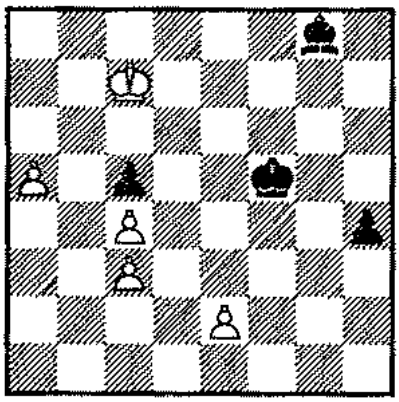
A simple solution. Again we see a double attack here. If the king takes the knight then White retaliates with the concealed threat of stopping the pawn by 5 ♘g5 + and 6 ♘f3. But if the pawn queens then White locks up his adversary's by 5 ♘fg5! and throws away the key.

4. Perpetual pursuit

Not only the king but any other piece on the board can be exposed

to unceasing attacks or perpetual pursuit. This aspect of the game has been exhaustively dealt with by composers of studies.

S. Birnov, 1928


499

Draw

White's position could hardly be worse. The passed pawn a5 is easily controlled by the bishop, and Black's h-pawn cannot be stopped. Although at first sight the position is hopeless, White can still defend himself. It is only a question of finding the right solution.

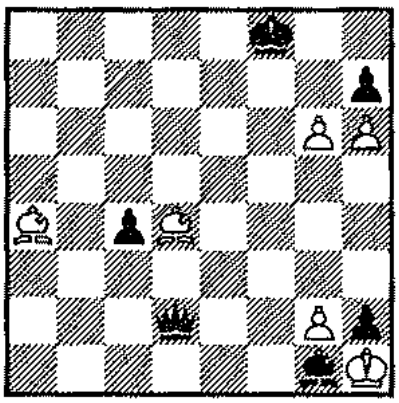
1 a6 ♗ × c4 2 e4 + ! . . .

This thrust catches Black off guard and confuses his defence. Later on the king obstructs its bishop's freedom of movement.

2 . . . ♔ × e4 3 a7 ♗d5 4 c4! ♗a8 5 ♔b8 ♗c6 6 ♔c7 ♗a8 7 ♔b8 etc.

The steering of the black king into an unfavourable position played an important role.

G. Nadareishvili, 1970

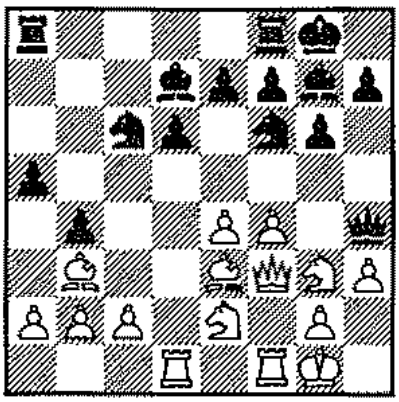

500

Draw

A sharp position in which White's pawns are an important strength factor. But after 1 g7 + ♔f7 2 ♗e8 + ! ♔g8 White's onslaught seems to have been repelled. At this point White played 3 ♗c6! threatening mate with his bishop at d5. Blacks's reply 3 . . . ♕ × d4 does not provide real protection in view of 4 ♗d5 + ! ♕ × d5 stalemate. This means that the bishop's move to c6 contains two threats: a mating threat and a concealed stalemating threat. Black can protect himself against the mate by 3 . . . ♕a5. This is followed by 4 ♗c5! ♕d8 5 ♗d6! ♕g5 6 ♗e5! ♕d2 7 ♗d4! These repeated self-destructive sacrifices are made in order to keep up a perpetual pursuit of a piece.
I should like to point out that the term "perpetual pursuit" is more comprehensive than the term "perpetual attack". In the first example discussed there is no attack at all, but only the threat of stalemate, which forces the black Queen to dance a strange waltz with the White bishop.

Occasionally we also encounter perpetual pursuit in practical chess. Here is just one example.

Surachov—Buchmann
Kiev 1967


501

Black to play

Black's pieces are not exactly what one might call well placed; their main weakness is that they have lost their coherence. Although the queen is not being attacked, it is out of the game, and e4—e5 is threatened. But the cramped position of the white pieces on the K-side enables Black to carry out a perpetual attack combination.

1 . . . ♗g4! 2 hg (after 2 ♕f2 ♗ × e2 3 ♘ × e2 ♕ × f2 + Black has nothing to fear) 2 . . . ♘ × g4 3 ♖fe1 . . .

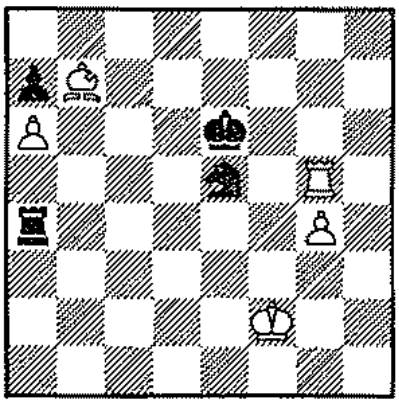
The link between the black queen and its bishop in itself does not endanger White's king in view of the cover given by the knight g3 to square h1. But attention is focussed not so much on attacking the white king as on curtailing the queen's freedom of movement to make it possible to pursue it constantly.

3 . . . ♘h2! 4 ♔f2 ♘g4 5 ♔f3 (mate is also possible: 5 ♔f1? ♕h2 mate) 5 . . . ♘h2 with a draw.

5. *Building fortifications*

Building an impregnable fortress is an effective means used in practical chess. The building of fortifications occurs most frequently in the endgame.

Ilivitsky—Averbakh
Moscow 1950


502

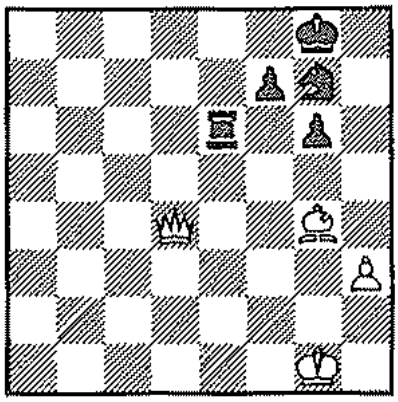
Black to play

Black seems to have walked into a trap:

1 . . . ♘ × g4 + 2 ♖ × g4 ♖ × g4 3 ♗c8 + ♔d6 4 ♗ × g4 ♔c6.

White has won a piece, but Black has captured his adversary's passed pawn and built an impregnable fortress. Black's king retreats to b8, after which White is unable to get at the pawn a7. After a few more moves the contenders agreed to call it a draw.

Flohr—Lilienthal
Budapest 1950


503

Black to play

White has a queen against Black's rook and is one pawn down, but the struggle takes place exclusively on one side. Its result depends on whether or not White can take the fortress by storm. What followed was:

1 . . . ♘f5! 2 ♗ × f5 . . .

The more persistent line was of course to play 2 ♕f4 and then to try breaching Black's fortress by advancing the h-pawn. But White thought he could win easily after the exchange thanks to his passed pawn.

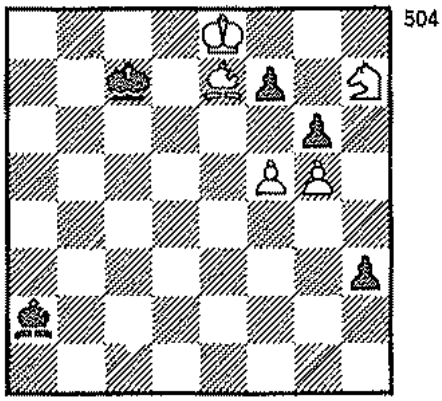
2 . . . gf 3 ♔g2 f4 4 h4 ♔h7 5 ♔f3 ♖e3+ 6 ♔ × f4 ♖e6 7 ♔f5 ♖g6 8 h5 ♖h6 9 ♔g5 . . .

White has pulled up his forces close to the enemy's defensive wall, but he was unable to overcome it. The contest then took the following course:

9 . . . ♖e6 10 ♕d8 ♔g7 (the queen must not be allowed to move to f8) 11 ♕d4+ ♔h7 12 ♕h4 ♖h6 13 ♕b4 ♔g7 14 ♕b8 ♖e6 draw.

And again we have to ask study composers for help, for they have done a very thorough job of examining the building of fortifications.

F. Zimkhovitch, 1926


504

Draw

White is unable to stop the pawn. The next best thing seems to try building a fortress for his king to hide in by 1 f6. Now let us see if Black succeeds in destroying it.

1 f6 h2 2 ♔f8 h1(♕) 3 ♔g8 ♔d7

Black's only chance is to advance his king to f5 and then—by offering up his queen against the knight—to capture the pawn at g5. If he succeeds in carrying out this plan he wins.
To frustrate this undertaking once and for all, White simply has to cover the pawn at g5 with his bishop. To do this he has to transpose the bishop to square h6 or to the diagonal c1—f4.
First, let us try transferring the bishop to h6.

4 ♗f8 ♕a8!

The bishop must not be allowed to get to h6.

5 ♔g7 ♔e6 6 ♔g8 ♔f5 7 ♔g7 . . .

Again the bishop is prevented from going to h6. Black now has the upper hand, which he can retain easily.

7 . . . ♕h1 8 ♔g8 ♕ × h7 + 9 ♔ × h7 ♔ × g5 etc.

But what would have happened if instead of 7 ♔g7 White had simply played 7 ♔h8? Black would have won by 7 . . . ♕ × f8 + ! 8 ♘ × f8 ♔ × g5 9 ♔g7 ♔f5.
Perhaps the bishop should be placed on the diagonal c1—f4? Let us see what happens.

4 ♗b4 ♔e6 5 ♗d2 ♔f5 6 ♗e3 . . .

Black succeeds in driving the bishop off the vital diagonal.

6 . . . ♕f3 7 ♗d2 ♕e2 8 ♗c1 ♕e1! 9 ♗a3 ♕h1 and then 10 . . . ♕ × h7 + and 11 . . . ♔ × g5.

We can conclude from this that 1 f6 is not enough for a draw. Perhaps we were a bit too hasty in deciding to build a fortress? Let's take another look at the original position. The black king's posting prompts us to stop the pawn with the bishop. Let us try it:

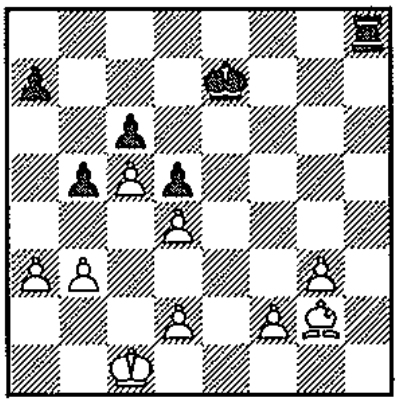
1 ♗f6 ♔d6 2 ♗e7 + ♔e5 3 ♗d8! ♔d6 4 ♗e7 + ♔c6

By threatening the king in this fashion we have forced it to step on the diagonal h1—a8. Now the newly created queen cannot move to a8. This means that Black is no longer able to prevent the bishop from moving to the saving square h6. Let us try building our fortress again.

5 f6 h2 6 ♗f8! h1(♕) 7 ♗h6, and Black can do nothing to keep the king from moving to the safe refuge.

White had to work with surgical precision up to the very end. If he had played his king behind the protective wall straight away and continued with 6 ♔f8 h1(♕) 7 ♔g8, then Black would have had a strong reply at his disposal: 7 . . . ♕h2!, which would have tipped the scale in his advantage. 8 ♗f8 would then have been followed by 8 . . . ♕b8! 9 ♔g7 ♔d7 10 ♔g8 ♔e6 11 ♔g7 ♔f5 12 ♔g8 ♕a8! 13 ♔g7 ♕h1 and 14 . . . ♕ × h7 + .
The building of a fortress is not always the obvious thing to do; in fact sometimes it is anything but obvious.

V. Chekhover, 1947


505

Draw

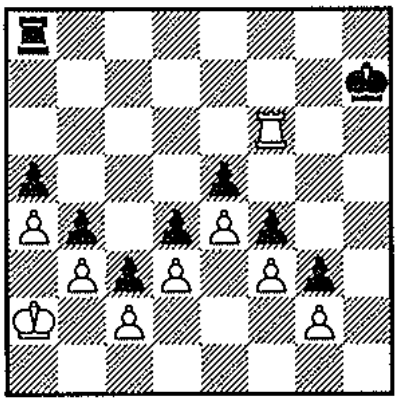
White's three extra pawns seem to outweigh the disadvantage of having only a bishop against Black's rook. But such superficial assess-

ments are often incorrect. Black can threaten to penetrate with his rook and capture the pawns on f- and g-files, after which victory would only be a matter of time.
Two variants to exemplify this: 1 ♔c2 ♖h2 2 ♗f1 ♖×f2 3 ♗d3 ♖g2 or 1 ♗f3 ♖f8 2 ♗d1 ♖×f2 3 g4 ♖g2 4 ♔c2 ♖g3, and Black triumphs by transposing his king to e4. We can conclude from this that the loss of a single pawn on the K-side can lead to defeat.
So is there anything White can do to prevent the loss of a pawn? There is, although the line is very unconventional and involves the offering up of the bishop. This idea seems absurd at first. It is indeed paradoxical that White, through an apparently senseless sacrifice of a bishop, manages to drive the rook out of his own camp and to build an impregnable fortress.

There is only one way of carrying out this plan: 1 ♔d1! ♖h2 2 ♔e1 (or ♔e2) ♖×g2 3 ♔f1 ♖h2 4 ♔g1 ♖h6 5 f3! ♖e6 6 ♔f1 ♔f7 7 ♔f2

A unique position! Black is a rook up but he is unable to tip the scale in his favour. White has built a bastion from his pawns whose entrances and exits are reliably watched by the king.
Sometimes the building of a fortress is motivated by plans to achieve stalemate, etc. Here are two examples of this.

J. Hasek, 1937



506

Draw

White's position looks hopeless in view of the incurably weak pawns g2 and c2. For this reason conventional lines such as 1 ♖e6 ♔g7 2 ♖×e5 ♖h8 3 ♖f5 ♖h2 4 ♖×f4 ♖×g2 5 ♖g4+ ♔f6 6 ♔b1 ♖g1+ 7 ♔a2 ♖c1 8 ♖×g3 ♖×c2+ cannot help improve White's position because Black retains the upper hand by capturing one of the pawns b3 or d3. There is only one line that leads to a draw:

1 ♔b1! ♔g7 2 ♖h6!! . . .

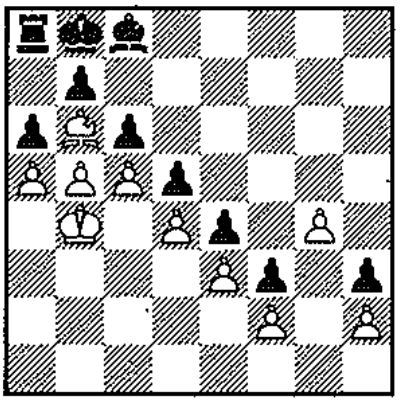
In this highly unusual manner White wins decisive tempo enabling him to move his king to the vital square e2 in time.

2 . . . ♔×h6 3 ♔c1 ♔g5 4 ♔d1 ♖h8 5 ♔e2 ♖h2 6 ♔f1 ♖h1+ 7 ♔e2 ♖c1 or 7 . . . ♖g1 stalemate!

The alternative line after White's 6th move 6 . . . ♖×g2 7 ♔×g2 ♔h4 8 ♔g1 ♔h3 9 ♔h1 g2+ 10 ♔g1 with a draw is not any better.

The next study is even more remarkable.

J. Hasek, 1932


507

Draw

Black is a rook up and the inconveniences caused by the cramped placing of his pieces are apparently only of a transitory nature. It is not easy for White to find a solution. Even an experienced grandmaster will be astonished at the solution.

1 ♗a7 + ! . . .

White has little enough material as it is and now he gives away his last piece. But in this position each tempo is valuable. To win time White does not hesitate to sacrifice his bishop.

1 . . . ♖ × a7 (1 . . . ♔ × a7 2 b6 + ♔b8 etc. changes nothing) 2 b6 ♖a8 3 ♔c3 ♗ × g4

Black's plan is clear: he wants to penetrate into the enemy camp with his rook along the only open file.

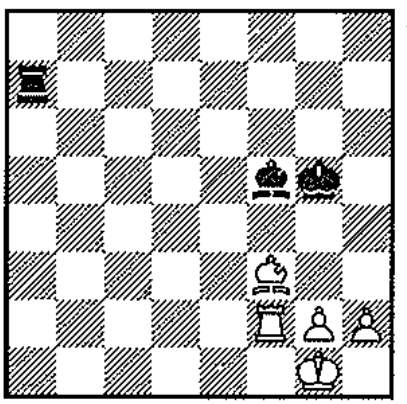
4 ♔d2 ♔c8 5 ♔e1 ♔d7 6 ♔f1 ♖g8 7 ♔g1 ! ♗h5 + 8 ♔h1 !

White's king has at last reached the secluded spot. In view of the threatened stalemate Black's rook cannot penetrate at g2, which means that he is unable to achieve overwhelming material superiority.

6. Balance of forces leading to a draw

When a player on the defensive who is weaker in terms of material manages to restore material equilibrium through a combination, then this combination does not differ basically from the winning combinations designed to win material, which we have already dealt with. What we are interested in here are combinations which do not restore equilibrium but which bring about a balance of forces that theoretically ensures a draw.
Let us start out with a very old position.

G. Greco, 1623


508

Black to play, draw

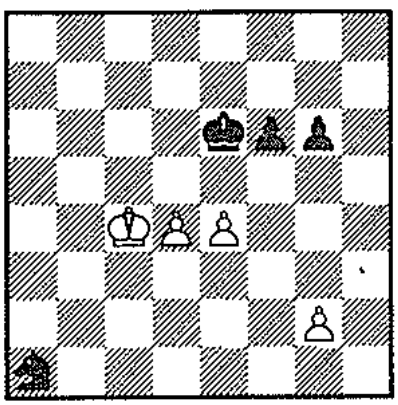
The solution is elementary:

1 . . . ♖a1 + 2 ♖f1 ♖ × f1 + 3 ♔ × f1 ♗h3 !

Black's position will theoretically lead to a draw by his exchanging the bishop for the pawn g2.

The next example is much more complex.

M. Botvinnik, 1952


509

Draw

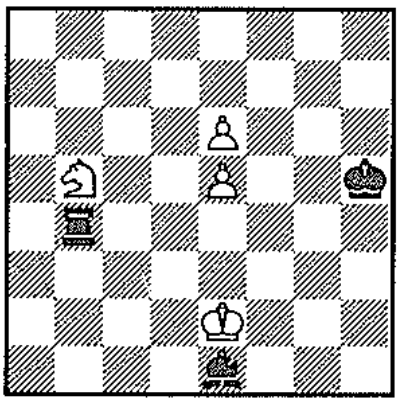
Black is a knight up against White's extra pawn. But the knight is badly placed. What line should White take to ensure a draw? Theoretically he has two options: the first is to capture the knight in exchange for a pawn, the second is to exchange his three pawns for his opponent's two.
It is not difficult to capture the knight. After 1 ♔c3 it is trapped. What worries him is the counter 1 . . . f5! that Black has at his disposal. He cannot meet it by 2 e5 because of 2 . . . f4 3 ♔b2 g5 4 ♔ × a1 g4 5 ♔b2 f3, and a pawn is on its way to the queening square. 2 ef + would not do either, because of 2 . . . ♔ × f5 3 ♔b2 ♔e4 4 ♔ × a1 ♔ × d4 5 ♔b2 g5 6 ♔c2 ♔e3 7 ♔d1 ♔f2 8 g4 ♔f3, and Black wins.

Consequently he cannot take the knight with impunity. Let us try finding a continuation which will enable White to exchange his three pawns against his adversary's two. Let us see what happens for instance if we go 2 d5 + .
If Black answers with 2 . . . ♔d6 then the pawn exchange plan is feasible: 3 ef gf 4 g4! fg 5 ♔d4! ♘c2 + 6 ♔e4, and the pawn at g4 is lost.
But now let us assume that Black decides to play 2 . . . ♔e5. In that case the d-pawn lends a helping hand again: 3 d6! ♔ × d6 4 ef gf 5 g4! fg 6 ♔d4! and again a draw.
Everything seems to be clear. But Black springs a surprise. 2 d5 + is followed by 2 . . . ♔f6!, a magnificent move which brings White's plan to naught, because after 3 ef ♔ × f5 4 ♔b2 ♔e5 5 ♔ × a1 ♔ × d5 6 ♔b2 ♔d4 7 ♔c2 ♔e3 Black is in control.
We have made a few mistakes, but now we know where the right solution lies. The thrust with the d-pawn has to be made when square f6 is still occupied by the pawn. Thus:

1 d5 + ! ♔e5 2 ♔c3 f5 3 d6! ♔ :d6 4 ef gf 5 g4! etc.

If Black goes 1 . . . ♔d6 this time then 2 ♔c3 ♔e5 3 g4! with a clear draw.
A balance of forces that ensures a draw can naturally also be achieved with the aid of a double attack.

M. Perelman, 1955



Draw

White is a whole rook down here. To achieve a draw he has to solve the daunting task of saving the knight and capturing the opponent's bishop. He has no choice but to try a pawn move.

1 e7 ♖e4+

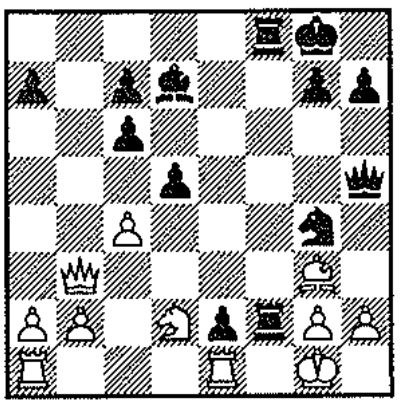
Where should he move his king? Since he has to keep an eye on the bishop, he has only two moves to choose from: 2 ♔d1 and 2 ♔f1. If White opts for 2 ♔d1, he finds that after 2 . . . ♖×e5 3 ♘d6 ♖×e7 4 ♘f5 ♖e5 he has gained nothing. But to 3 ♘c7 ♖×e7 4 ♘d5 Black has the reply 4 . . . ♖d7 at his disposal.
In view of the fact that the knight got in the king's way perhaps it was wrong to move it to d1. In that case let us try 2 ♔f1 ♖×e5 3 ♘c7 ♖×e7 4 ♘d5! . . .

The white knight wants to "fork" Black's pieces, i. e. a double attack is in the offing. Black has only one reply which neither costs him the rook nor leaves his bishop uncovered: 4 . . . ♖e5. But after 5 ♘f4+ ♔g4 6 ♘d3 White captures the bishop and in view of the balance of forces a draw is ensured.

The attack on the king

How do contacts come about in the course of a game? How are they coordinated, or more precisely, what are the contributory factors that help bring about combinations? We propose to make a more detailed study of these questions on the basis of the attack on the king. Normally an attack on the king is the upshot of a strategic plan whose objective is to move pieces (and sometimes also pawns) up to the enemy king so that they can attack or at least threaten to attack the king from their positions.
We will deal here only with those cases in which the forces have already been moved up to the king. The attacker's pieces are ominously hovering over the opponent's king and waiting for a tactically opportune moment. Combinations signalling the final act of the attack develop.

Hewitt—Steinitz
London 1866



511

Black to play

We have in front of us a typical attacking position. Black pieces have taken up positions directly in front of the king's fortress, the rook has already penetrated the defences. The question now is how to attack the king, how to stage a combined attack on the king and how to checkmate it.
Steinitz solved the problem in an instructive fashion.

1 . . . ♖ × g2 + !

This sacrifice is the mine that sweeps away the last bastions. The white sovereign is left virtually without pawn protection.

2 ♔ × g2 ♕h3 + !! 3 ♔ × h3 ♘e3 +

Black forces the king to come out into the open. If White had refused to accept the sacrifice and retreated with his king to g1 instead, there would have been no defence against mate after 3 . . . ♖f2. But now the king is forced to face his destiny, harbouring the secret hope that Black may not have sufficient material to do him any harm.

4 ♔h4 ♘g2 + 5 ♔h5 . . .

Shaking a little and surprised at his own audacity, the lone king plunges into battle against overwhelming odds. Having dispatched the mighty queen and the rook, he tries to prove his prowess in hand-to-hand combat. But despite the fact that Black has much less material left on the board than White, his strength on the King's side is still entirely sufficient to seal the fate of the enemy king. The hour of reckoning has come.

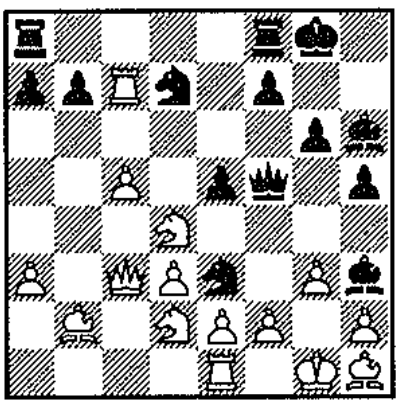
5 . . . ♖f5 + 6 ♔g4 h5 + 7 ♔h3 ♖f2 mate.

Please note the mating mechanism, which is actually in the form of a double attack. Whilst protecting the knight, the rook paves the way for the bishop to deliver the decisive blow. At an early stage Black had realized that White's bishop and pawn would play an important part in hemming in the king.
There was another line Black could have taken to win the game, but it would have meant making an extra move: 6 . . . ♖f4 + 7 ♔h5 ♗e8 + 8 ♔g5 h6 mate. What with the king contending unaided and exposed against three pieces and two pawns, the outcome is not surprising.
This very impressive combination of Steinitz consists of three phases: 1. Destruction of the king's fortress and cork-screwing the king. 2. Pursuit of the king. 3. Setting up of the mating mechanism.

As a rule mating combinations are made up of three phases. In the first phase the king being attacked usually loses its pawn defence through a sacrifice and comes under enemy fire from hostile pieces. In the second phase the king is driven to the spot where the last act takes place, i. e. the combined attack and the mating thrust.

Here is another example of such a three-phase mating combination.

O'Kelly—Defosse
Belgium 1936



512

Black to play

White has just played the knight to d4 hoping to wrest the initiative from his adversary. If Black takes the knight, White recaptures with his queen and his plan is vindicated. But events take an entirely different course.

1 . . . ♕ × f2 + !!

With this magnificent sacrifice Black breaks open the king's fortress. White's king immediately finds itself in a cross-fire from the enemy pieces.

2 ♔ × f2 ♘g4 + 3 ♔f3 . . .

The king has to come forward, for if it retreats it is checkmated by the bishop on e3. This is the start of a chase whose purpose is to involve an additional piece in the attack and with its aid to force the king back into the mating net.

3 . . . e4 + ! 4 ♔ × e4. . .

If the pawn takes, then mate with knight d7 at e5 follows immediately.

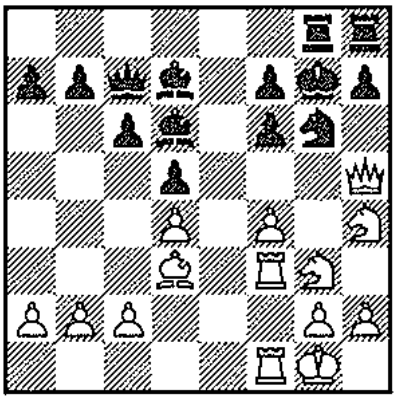
4 . . . ♘df6 +

Check can also be given with the other knight; the outcome is the same.

5 ♔f3 ♘e5 + 6 ♔f2 ♘fg4 + 7 ♔g1 ♗e3 mate.

Black's pieces have collaborated magnificently, while White's vast army stood around and watched. The rook e1, the bishop h1 and the pawns h2, g3 and e2 even played a negative part by hemming in their king. Not every mating combination is necessarily made up of three distinct phases, of course. For instance, if the king's position has been destroyed in the course of the game then it is no longer necessary to smash the king's fortress.

Mackenzie—Mason
Paris 1878


513

White to play

Black hopes to get his king safely to the Q-side, e. g. if 1 ♘hf5+ then 1 . . . ♔f8 2 ♕h6+ ♔e8. But the weakened position of Black's king enables White to launch a decisive mating combination without delay.

1 ♕h6+ !! . . .

Dragging Black's king out into the open.

1 . . . ♔×h6 2 ♘hf5+ ♗×f5 3 ♘×f5+ . . .

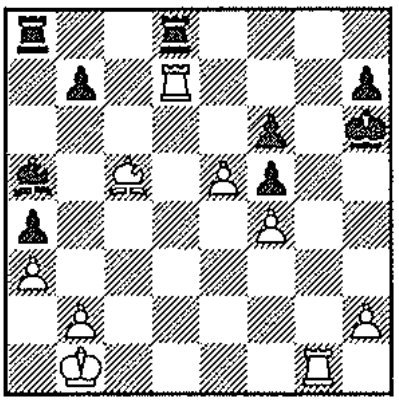
Starting a hunt that does not last very long.

3 . . . ♔h5 4 g4+ ♔×g4 5 ♖g3+ ♔h5 6 ♗e2 mate.

Since the king had to contend with superior White forces unassisted, there was another, even easier line White could have taken to win the game: 4 ♖h3+ ♔g4 5 ♘h6 mate. As soon as the king is deprived of its defensive pawns it can be threatened by different pieces, which is why the combined attack can be carried out in a number of different ways and assume different forms.

Here is a simple but characteristic case of an attack with two rooks.

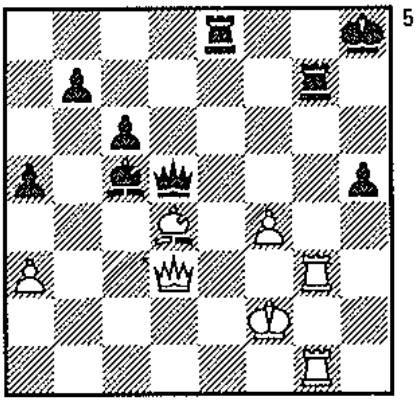
Polugayevski—Szilágyi
Moscow 1960


514

White to play

Black's king is in danger. It has been cut off from the g-file, and there is no escape for it if White manages to transpose his other rook to the h-file. This is very easily done: 1 ♗f8+ ! ♖×f8. The sacrifice diverts Black's rook from its task of keeping watch on its White opposite number. The White bishop has to be taken, for if the king retreats it is immediately checkmated. But after 2 ♖d3 Black is left without defences.

Miszto—Kloza
Poland 1955


515

White to play

The first impression is that Black is better off, White's bishop at d4 being uncomfortably pinned. But first impressions are misleading. The bishop can support the two rooks despite the pin and two rooks are a force to be reckoned with. But how can they be mobilized for an attack? By sacrificing the queen.

1 ♕h7 + !! . . .

In this manner the black king willy-nilly finds itself drawn into the conflict.

1 . . . ♔ × h7 2 ♖ × g7 + ♔h8 3 ♖g8 + ! . . .

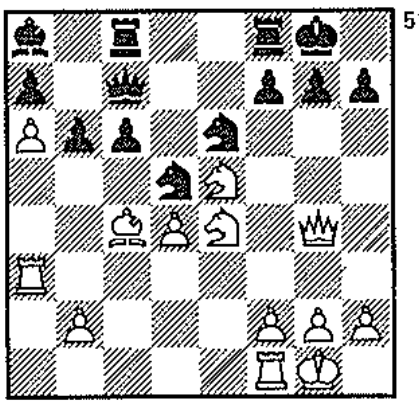
As you see the pinned bishop plays a very active role indeed. Since there is no defence against double check the king has to step aside.

3 . . . ♔h7 4 ♖1g7 + ♔h6 5 ♖g6 + ♔h7 6 ♖8g7 + ♔h8 7 ♖h6 mate.

By covering the rook at g7 the bishop also plays an important role in the final stage of the game.

Now let us examine a mating attack with a rook and a knight.

Rossolimo—Reissman
San Juan 1967


516

White to play

As soon as White has eliminated the knight d5 through exchange, he launches an attack on the king disregarding its seemingly reliable pawn defences.

1 ♗ × d5 cd 2 ♘f6 + ♔h8 3 ♕g6!! . . .

Moves such as this are a source of delight. Although exposed to attack from two pawns, the queen cannot be touched because if 3 . . . fg then 4 ♘ × g6 + hg 5 ♖h3 mate. At the same time mate is threatened by 4 ♕ × h7. To ward off this threat Black covers the point h7 with his queen.

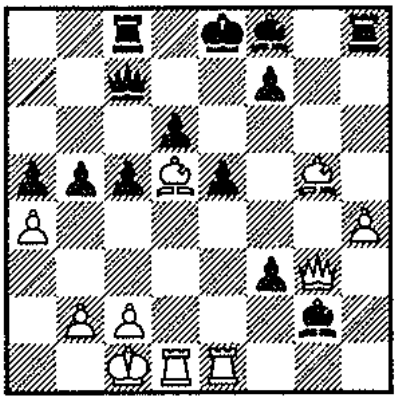
3 . . . ♕c2 4 ♖h3! . . .

This quiet move dots the i.

4 . . . ♕ × g6 5 ♘ × g6 + fg 6 ♖ × h7 mate.

The ability to recognize in time contacts that are characteristic of certain pieces is a great art.

Mackenzie—N. N.
London 1891


517

White to play

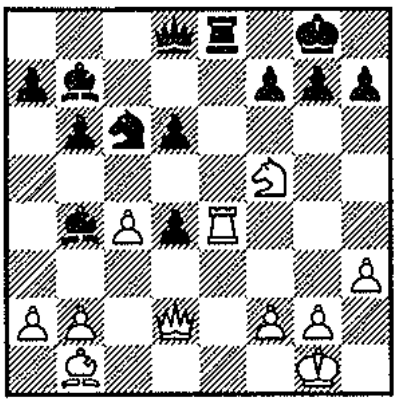
Here the contacts needed for a co-ordinated connection are already extant. The rook d1 and the bishop g5 create favourable conditions for a double attack on point d8. The problem consists in opening the d-file and in diverting the opponent's queen and rook from covering the square d8. The solution is relatively easy.

1 ♖ × e5 + ! de 2 ♕ × e5 + ! ♕ × e5

Black could have prolonged the game by 2 . . . ♘e7, but this would not affect the outcome: 3 ♕ × h8 + ♘f8 4 ♕f6 with the threat of 5 ♘c6 + ♕ × c6 6 ♖d8 + and mate on the next move.

3 ♘c6 + ♖ × c6 4 ♖d8 mate.

The heroes of the final stroke, i. e. pieces assigned the job of checkmating the king, are not always the obvious ones to pick for this assignment.


518

White to play

The first move—1 ♕g5!—is easy enough to find, but how does White keep up the pressure after 1 . . . g6 without giving his opponent time to recover? Although not so obvious as the first move, there is a line White can take which will force a win and in which the inconspicuous bishop plays the leading part.

2 ♕h6!! . . .

Co-ordinating the contacts against point h7, and then immediately against f7.

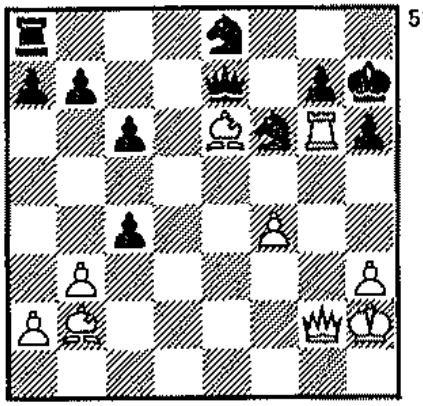
2 . . . gf

The task facing White now is to remove the pieces obstructing the diagonal b1—h7. This is easily done:

3 ♖g4 + ! fg 4 ♘ × h7 + ♔h8 5 ♘g6 + ♔g8 6 ♕h7 + ♔f8 7 ♕ × f7 mate.

Another example along these lines.

Bauer—Göllner
Berlin 1956


519

White to play

It would seem that Black should have no trouble repulsing White's attack. Thus 1 ♗f5 is naturally followed by 1 . . . ♔h8, and the diagonal a1—h8 seems to be securely protected. But is the long diagonal really as well protected as it seems? If it were free, then White could win by checkmate by playing the bishop to f5. And the diagonal can be opened—by two consecutive sacrifices:

1 ♖ × h6 + ! gh

Black cannot avert disaster even if he plays 1 . . . ♔ × h6 because this is followed by 2 ♕g5 + ♔h7 3 ♕h4 + ♔g6 4 f5 mate.

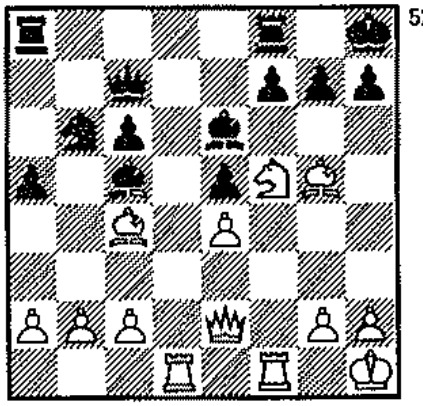
2 ♕g8 + ! . . .

This sacrifice diverts the bishop and at the same time hems in the king.

2 . . . ♘ × g8 3 ♗f5 mate.

That's how easy it is! We should bear in mind, however, that although the contacts of the knight f6 with the squares g7 and h8 had been loosened, they had not been severed, because the knight had to restrict the freedom of movement of the bishop b2. The bishop's full contacts with squares g7 and h8 were restored by diverting the pawn g7 and the knight f6.
To avoid unpleasant surprises one should pay attention to developing contacts especially in sharp situations.

Stein—Portisch
Stockholm 1962


520

Black to play

The second player did not want to exchange on c4 having played ♘d7—b6? instead with a view to forcing his opponent to decide where to leave the white-square bishop. But this resulted in a brief weakening of Black's K-side defence, which is somewhat uneasy in the presence of the two minor pieces. Stein made masterly use of this circumstance and played:

1 ♘ × g7!! . . .

A bolt from the blue! White can afford to forsake not only his bishop at c4 but even his queen.

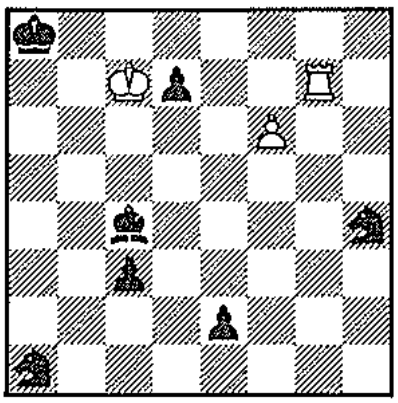
1 . . . ♗ × c4 2 ♗f6 . . .

Threatening mate in two by 3 ♘f5 + ♔g8 4 ♘h6 mate. Black's last reply was 2 . . . ♗e7, but he resigned after 3 ♕f3 and justifiably so, because 3 . . . ♗ × f6 4 ♕ × f6 ♘d7 leads to mate on account of 5 ♖ × d7.

If the pieces needed for the mating mechanism are already in position, then the attacker's task sometimes consists in counteracting co-ordinated operations of the opponent's forces.

The following study is an admirable illustration of this procedure.

O. Duras, 1939



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White to play and win

The king is obviously in a precarious situation, but it feels confident with so many pieces on its side. They will not fail to come to its assistance in time, or will they? And besides, the pawn e2 is on the threshold of queening. And yet . . .

1 f7! . . .

White diverts the bishop from the fourth rank by sacrificing his last pawn.

1 . . . ♗ × f7 2 ♖g4! ♗b3

The alternative is mate. But now the bishop blocks an important square for the knight a1.

3 ♖g1! ♘c2 4 ♖g5 . . .

If White had played the rook to g5 one move earlier, Black would have saved himself by 3 . . . d5 4 ♔b6 d4 5 ♔c7 ♗d5 6 ♖ × d5 ♘b3!

4 . . . d5 5 ♔b6 d4 6 ♔c7!

The desperate attempts made by the black pieces to help their king are to no avail. Mate is unavoidable.

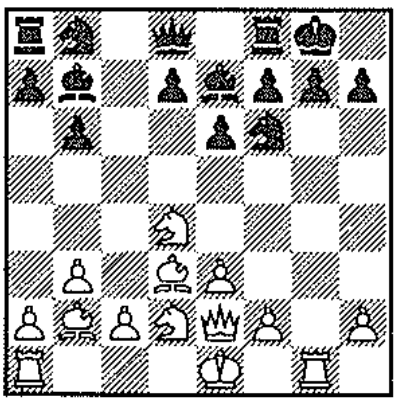
The importance of concrete calculation of variants

We have seen that in the course of a game the number of various contacts between pieces increases as the opposing armies draw closer. At first they happen casually and can be co-ordinated only in exceptional cases—usually as a result of a bad blunder. But as the heat of the battle intensifies more and more contacts occur and it becomes increasingly difficult to keep track of them. The resulting co-ordinations of contacts, i. e. combinations, often come as a surprise to the opponent. This happens because he has not been following the development of events with sufficient care or he has

been too engrossed in pursuing his own plans to give due consideration to those of his adversary.
You will agree that critical tactical situations warrant close attention. General reflection is not enough here—precise and concrete calculations are called for. Contacts, which we have dealt with exhaustively, are beacons designed to help the chessplayer find his way in a sea of tactical complications. As soon as we see that contacts are beginning to take shape between our pieces we should seek ways of co-ordinating them, i. e. we should keep an eye open for possible combinations. At the same time we should be on the lookout for contacts between the opponent's pieces and either eliminate them as a precaution or at least take any measures we can to prevent their co-ordination. Combinations require precise and sometimes long-term calculation. It is naturally sometimes impossible to calculate all lines to the very end. In such situations one's experience and faith in oneself and in one's intuition will be helpful. Nevertheless, the main lines have to be calculated and checked, otherwise one may be in for some unpleasant surprises. Precision and care are nowhere as crucial as in combinative complications. An insignificant change in the order of moves or failure to take the strongest line can instantly decide the success or failure of a combination.

Let us consider some examples.

Martynov—Gofstein
Soviet Union 1976


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White to play

White's disposition of forces threatening the King's side is more than enough to make up for the disadvantage of his being one pawn down. All he has to do is to castle and go over to the offensive. But White felt that he could launch and assault on the hostile king even without castling, and initiated a complex and very effective combination.

1 ♘c6! . . .

This sacrifice opens the diagonal for the bishop b2.

1 . . . ♘ × c6 (if 1 . . . dc, then 2 ♖ × g7 + ! ♔ × g7 3 ♕g4 + ♔h8 4 ♕h4 ♕ × d3 5 ♗ × f6 +, and White wins) 2 ♖ × g7 + ! ♔ × g7 3 ♕g4 + ♔h6!

The only move. Weak is 3 . . . ♔h8 because of the unavoidable mate after 4 ♗ × f6 + ♗ × f6 5 ♕h5.

4 ♕f4 + ♔h5 5 ♗e2 + (?) . . .

An inaccurate continuation, showing that White had not anticipated

the king's being played to h6 or that he had acted on general considerations such as "The king has moved out into the open, there must be a way to checkmate it". But Black has achieved substantial material superiority that has made it imperative to make at least a rough check of the line of play.

The correct and logical continuation of the attack was 5 0—0—0! If Black replies 5 . . . ♘d5 then 6 ♗e2 + ♔g6 7 ♕g4 + with mate at next move.

Granted, the sally 5 . . . ♘d5 is no good because Black himself removes the knight defending the king. The correct reply was 5 . . . ♘g4! with a view to replying to 6 h3 with 6 . . . ♘ × f2. The attack can then take the following course: 7 ♗e2 + ♔g6 8 ♖g1 + ♗g5 9 ♕ × f2! for the time being White is one rook down, but thanks to the threat 10 h4 he wins a piece and Black's king remains in an exposed position.

5 . . . ♔g6 6 ♕g3 + ? . . .

White has lost the thread. Of course he should have played 6 ♗d3 + in order to be able to counter 6 . . . ♔h5 by 7 0—0—0 thereby initiating the variant just discussed.

Black, however, has an effective counterstroke at his disposal 6 . . . ♘e4! which is based on 7 ♘ × e4 ♘b4. But even if Black embarks on this course White retains a very strong attack, e. g. 7 ♗e2! f5 8 ♕f3! with the formidable threat of 9 ♕h5 mate. Naturally this variant does not take full advantage of the opportunities this position offers. Although Black has other lines of defence at his disposal, none of them seems to be sufficient to save him.

One thing is clear: White's attack is on the razor's edge, but it gives him good prospects even if Black finds the best moves, which in some cases is not easy to do. But after the woeful queen check the attack suddenly peters out.

6 . . . ♔h6 7 ♘e4 . . .

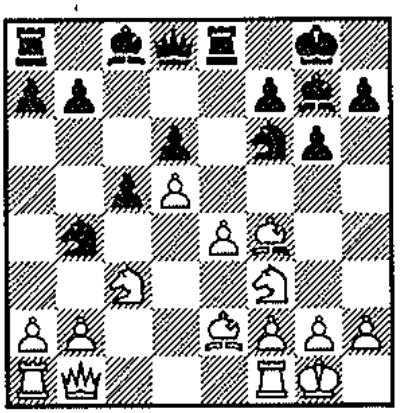
7 ♕h4 + brings nothing. The second player flees by 7 . . . ♔g7 8 ♕g5 + ♔h8 9 ♘e4 ♖g8 and defends himself successfully.

7 . . . ♖g8 8 ♕h4 + ♔g7, and Black won.

It can be boldly stated that in critical tactical situations, nonconcrete approaches based on general considerations are fatal. Especially in sharp positions everything depends on very precise and concrete calculation.

We should like to acquaint you with a case in which the author of this book came out second best.

Averbakh—Tal
Riga 1958


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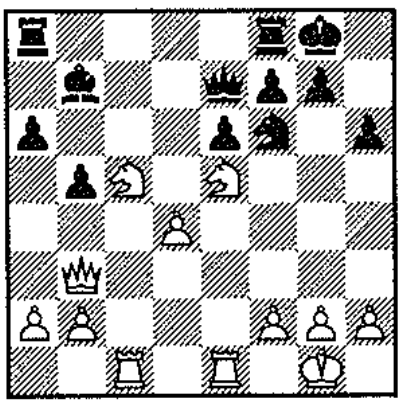
Black to play

In this position Tal sacrificed a piece for two pawns:

1 . . . ♘ × e4 2 ♘ × e4 ♗f5 3 ♘fd2 ♘ × d5

White could have repulsed the attack and retained an advantage in material by 4 ♗g3 ♕e7 5 ♗f3 ♖ad8 6 ♖e1! although the game is still very involved and sharp. I had gone through several similar variants when I suddenly decided to recapture a pawn immediately by 4 ♗ × d6. After that I hoped to be able to find a way out of the situation with one piece up against a pawn. Not having thoroughly examined the consequences, I took the pawn on d6. But already after 4 . . . ♘f6 it was clear that White immediately loses a piece and winds up with a pawn minus. That is how I was punished for my nonconcrete approach.
If one decides to play a combination it is very important to make a correct and accurate assessment of the ensuing position. Otherwise one may find that the ensuing position has some subtleties which refute the original assessment.

Simagin—Beilin
Vilna 1946


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White to play

To win a pawn, White embarked on a combination involving—as he thought—the temporary sacrifice of a piece.

1 ♘g6 fg 2 ♖ × e6 ♕f7 3 ♘ × b7 . . .

Black may not touch the knight because of 4 ♖ × f6+, but in this case White is a pawn up.
Apparently this is as far as White's calculation went. But there followed an unexpected blow.

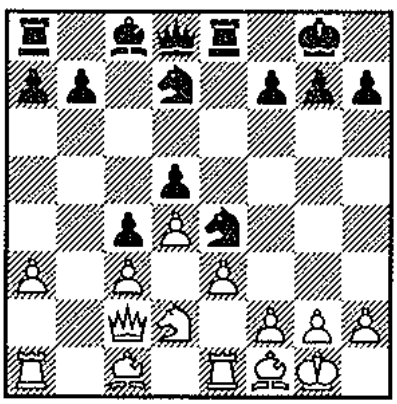
3 . . . ♘d5!

Black used a standard double attack combination. He threatened mate after giving check on f2, and the knight on b7 is hanging. White had no alternative:

4 ♖e2 ♕ × b7 5 ♖c5 ♖ad8 6 ♖e5, but after 6 . . . ♕f7 he was unable to recover the piece and lost.

The danger of such unexpected counterstrokes is particularly great in sharp and tactically intricate situations. That is why in calculating a combination one should examine very closely even the obvious lines to avoid unpleasant consequences.

Guldin—Averbakh
Lugansk 1955

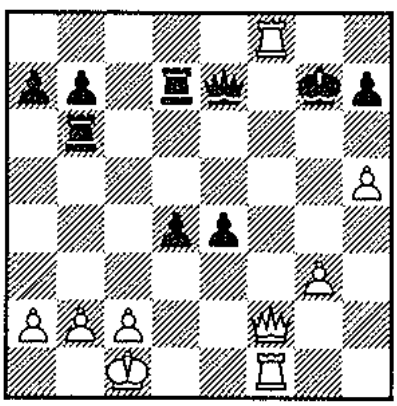

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Black to play

I had been working up to this position for several moves inwardly hoping for a concealed combination. My partner had hardly played ♘f3—d2 before I instantly replied 1 . . . ♘ × f2 2 ♔ × f2 ♕h4 +.
The answer 3 g3 seems to be forced, for if the king tries to evade the attack by moving to e2 then 3 . . . ♖ × e3 + follows, but if it moves to g1 then the rook e1 is lost. What happened then was 3 . . . ♕ × h2 + 4 ♔g2 ♘f6! with a strong black attack which quickly led to victory.
But when I went about preparing a commentary on the game I discovered that there was a "hole" in the combination. After 2 . . . ♕h4 + the king could still return to g1, because if 3 ♔g1! ♕ × e1 then 4 ♘f3 and the queen is trapped.

And here is an example in which my opponent underestimated the strength of an attack.

Averbakh—Zita
Szczawno Zdrój 1950


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White to play

The position is extraordinarily sharp. Black's king stands exposed, but it is protected by a queen and a rook and there seems to be no way of getting at it.
On the other hand, the White king is relatively safe for the present, although Black has two strong centre pawns which are about to move forward and threaten the king.
On balance, therefore, the two sides have good chances. The only question is who will be the first to pose real threats.

1 ♕f5 d3

What should White do next? If he takes the intrusive pawn he exposes his king, if he does not, then the Black pawn threatens to continue its advance.
In situations such as this one should weigh every change in position very

carefully no matter how insignificant, because they may give rise to astonishing combinations.

2 ♖f4 . . .

White simply disregards Black's threat and throws another rook into the attack.

2 . . . d2+ 3 ♔d1 e3

White's king is in mortal danger now. Black threatens e3—e2+ against which there is no straightforward defence. 4 ♖e4 is still followed by 4 . . . e2+ and Black retains the upper hand through 5 ♖×e2 ♕×e2+ 6 ♔×e2 d1(♕)+. To 4 ♖g4+ Black also has a combination at his disposal: 4 . . . ♖g6 and if 5 ♖×g6+ hg 6 ♕×g6+ then 6 . . . ♔×f8 and Black is a rook up.
And yet White takes up the gauntlet because he has spotted a way of refuting the combination.

4 ♖g4+ ♖g6 5 h6+! . . .

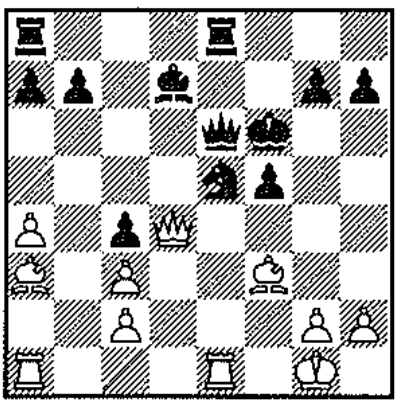
This pawn sacrifice has brought about a radical change in the situation. The king is steered to square h6 and the h-file has been opened.

5 . . . ♔×h6 6 ♖×g6+ hg 7 ♕h3+! . . .

This is the punch-line! Black is doomed beyond salvation: 7 . . . ♔g7 8 ♕h8 mate or 7 . . . ♔g5 8 ♕h4 mate.
One may venture to say that even first-rate grandmasters are hardly immune to mistakes in sharp and intricate tactical situations, especially when playing under time pressure. Playing in such situations can be likened to a balancing act underneath the roof of a circus tent where the slightest inattentiveness leads to loss of balance and fall.

We shall conclude this chapter with an example from games played by candidates contending for the world title.

Fischer—Larsen
Denver 1971


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Black to play

Larsen is usually known for his extraordinary inventiveness. In this position his king is in a very unpleasant situation. His opponent is obviously in control of the situation here, but for all that the Dane found a brilliant combination.

1 . . . ♔g6!

His intention was to wrest the initiative from Fischer after 2 ♖×e5 ♕×e5 3 ♕×d7 by 3 . . . ♖ad8 with threats against the king. And indeed they look quite dangerous. But Fischer accepted the challenge after having made a thorough calculation of the contingencies.

2 ♖ × e5 ♕ × e5 3 ♕ × d7 ♖ad8 4 ♕ × b7 ♕e3 + 5 ♔f1 ♖d2

White seems to stand bad, but Fischer had foreseen everything.

6 ♕c6 + ! ♖e6 7 ♘c5! . . .

White's counterplay culminates in this move. Larsen should have anticipated this development, but he did not. He found a way of winning the queen, but the price was too high.

7 . . . ♖f2 + 8 ♔g1 ♖ × g2 + 9 ♔ × g2 ♕d2 + 10 ♔h1 ♖ × c6 11 ♘ × c6 ♕ × c3 12 ♖g1 + ♔f6 13 ♘ × a7, and White manages to bring his superiority in material to bear.

Only very recent examinations have shown that Black could have maintained the equilibrium by playing 4 . . . ♕ × c3! instead of 4 . . . ♕e3 + . A line worked out by I. Saitsev runs as follows: 5 ♕c6 + ♔g5 6 ♘c1 + f4 7 h4 + ! ♔f5! 8 g4 + ! fg 9 ♔g2 ♕d4 10 ♔ × g3 ♕ × a1, and White gets nothing more than a perpetual check.

Sample games

In conclusion we should like to acquaint you with some instructive games, all of which ended in an original combination. We tried to pick those duels from a vast number of such games in which the combination was in the making throughout the preceding course of the game and which formed the crowning conclusion of the contest. In analysing these games the reader should pay special attention to the formation of contacts and their co-ordination against a certain object of attack. We hope the analysis of the games will give you pleasure and help you get a firm grasp of the theoretical principles of contacts and combinations on which this book is based.

In acquainting you with the combinational creations from the past and present we should like to stress once again that the combination is the summit of creative chess and that it appeals equally to the intellect and the heart of man.

Queen's Indian Defence
Zukertort—Blackburne
London 1883

1 c2—c4	. . .

In the 19th century, when the open games dominated the scene, English masters frequently started the game with a double step of the bishop's pawn. This is how the name "English Opening" originated. But this opening often sidetracks into other beginnings such as the Queen's Gambit, Queen's Pawn Opening or—as in the present case—the Queen's Indian Defence with the colours reversed. At any rate this is what we would call the development adopted by Zukertort.

1 . . .	e7—e6
2 e2—e3	♘g8—f6
3 ♘g1—f3	b7—b6
4 ♘f1—e2	. . .

The current preference in such positions is to move d2—d4 and bring out the bishop to d3 where it is of course more actively placed.

4 . . .	♗c8—b7
5 0—0	d7—d5
6 d2—d4	♗f8—d6
7 ♘b1—c3	0—0
8 b2—b3	♘b8—d7
9 ♗c1—b2	♕d8—e7

Up to this point Blackburne has been playing faultlessly, but here he commits a strategical mistake. He permits his opponent to trade off the black-square bishop, which has an important role to play in this line. One usually continues with 9 . . . a6 or 9 . . . c5, with prospects of an easy game for Black. Even the exchange of the bishop is tolerable, provided that Black finds a plan suited to the situation.

10 ♘c3—b5	♘f6—e4
11 ♘b5 × d6	c7 × d6

Blackburne takes with the pawn on d6 and tries to get counterplay along the open c-file.

12 ♘f3—d2 . . .

Zukertort follows a strategical plan typical of such positions. He has in mind f2—f3 and then e3—e4 with a view to staging an offensive on the K-side with the aid of the pawn centre and his two bishops.

12 . . . ♘d7—f6

This obvious reply deserves censure. Black should be exploring all possibilities of rendering White's plan as difficult as possible. He could have availed himself of 12 . . . dc! which is an ingenious move based on concrete calculation. If White hits back with the bishop Black can immediately threaten point g2 by 13 . . . ♕g5! and after 14 g3 ♖fc8 he can look forward to a secure future.
White can of course capture on c4 and, in his turn, threaten 14 ♗a3. But in this case Black can again play 13 . . . ♕g5 with sharp and not disadvantageous play.
After the stereotyped move with the knight, events are determined by strategic considerations. It is not easy for Black to come up with anything effective to counter White's well-devised and imaginative kingside attack.

13 f2—f3	♘e4 × d2
14 ♕d1 × d2	d5 × c4

Black improves his pawn position and opens the c-file at the same time. He tries to initiate counterplay operations on the queen's side.

15 ♗e2 × c4	d6—d5
16 ♗c4—d3	♖f8—c8

Black assumes that he cannot bring home the e3—e4 thrust anyway and doubles the rooks on the open c-file, hoping for an opportunity to throw them into the battle. But they only shoot holes in the air, while White's attack is becoming dangerous. Probably 16 . . . a5 was a more promising defence plan, especially in view of the fact that 17 . . . ♗a6 threatens to trade off the bishop and makes 17 . . . a4 possible. To 17 a4 Black could then answer

17 . . . ♖fc8 with the threats of 18. . . . ♕b4 and 18 . . . ♗a6. In this case White could indeed have had to reckon with Black's counterplay.

17 ♖a1–e1	♖c8–c7
18 e3–e4	♖a8–c8
19 e4–e5	♘f6–e8
20 f3–f4	. . .

White's offensive is developing without interference. 21 f5 is already being threatened, thereby opening files on the king-side. Black can prevent this by playing 20 . . . f5 himself and replying to 21 ef by 21 . . . ♘ × f6, thereby threatening to post the knight on e4. The best reply for White is to play 22 ♖e5 in order to counter 22 . . . ♘e4 with 23 ♕e2, repeating the threat of f4–f5. Black must defend himself by 23 . . . ♕f7, and if 24 ♕g4 then 24 . . . ♖c2! 25 ♗ × c2 ♖ × c2 26 ♗c1 ♗c8. Although White wins an exchange, the game now proceeds along tactical lines and thanks to his strong forward-based knight on e4 Black now has prospects of counterplay.

20 . . .	g7–g6
21 ♖e1–e3	f7–f5

Compared with the variation examined above, the line embarked upon by Black is decidedly inferior. White made a useful move by playing the rook to e3, whilst Black weakened his king's position. For this reason 21 . . . ♘g7 would have been more consistent, and only after 22 g4 to continue by 22 . . . f5 23 ef ♕ × f6.

Relying on the force of his doubled rooks, Black apparently believed he would be able to withstand White's pressure by playing the knight to e4.

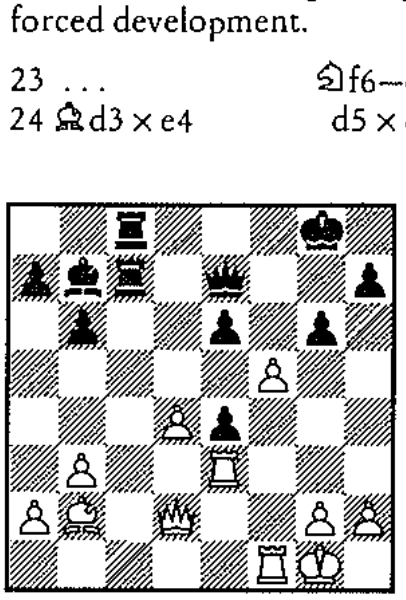
22 e5 × f6	♘e8 × f6

If Black had captured on f6 with his queen White would have completely wrested the initiative from his opponent by 23 ♕e1 ♘g7 24 ♖e5, but he would still have had to demolish his adversary's bastions. But Blackburne was planning, by tactical means, not only to stem the hostile attack but to take over the reins. White frustrates this plan in a brilliant fashion.

23 f4–f5!!	. . .

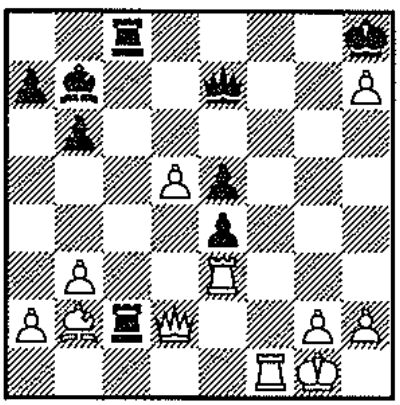
This does credit to Zukertort's tactical perspicacity. To decide to make this move he must have calculated its consequences far in advance and clearly visualized the course of future events. That is why this move deserves two exclamation marks. This is the beginning of a forced development.

23 . . .	♘f6–e4
24 ♗d3 × e4	d5 × e4


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This position had apparently appealed to Black as well. The threat of 25 . . . ♖c2 apparently gives White no time to capture on g6. And yet!

25 f5 × g6! ♖c7–c2
26 g6 × h7 + ♔g8–h8
27 d4–d5 + e6–e5


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28 ♕d2–b4!! . . .

This had escaped Blackburne's notice! But such stunning moves can be overlooked occasionally. White's queen, which is being frivolously sacrificed here, is actually unassailable because after 28 . . . ♕ × b4 29 ♘ × e5 + ♔ × h7 30 ♖h3 + ♔g6 31 ♖g3 + White's second rook enters the arena and White, with his superior forces, easily mates his opponent's king.
What is Black to do now? If he plays his queen to e8 then 29 ♕d6 decides immediately, for White threatens to take on e5 or to play 30 ♕f6 + ♔ × h7 31 ♖h3 +.
If the rook on c2 is interposed on c5 then 29 ♕ × e4 follows with an unavoidable strike at e5. There is no alternative to playing the other rook to c5.

28 . . . ♖c8–c5
29 ♖f1–f8 + ! . . .

White does not relent. Incidentally White can also change the sequence by playing first 29 ♕ × e4 ♖ × b2 and then 30 ♖f8 + ♕ × f8 31 ♕ × e5 + ♕g7 32 ♕e8 + ♔ × h7 33 ♖h3 + ♕h6 34 ♕f7 + with mate on next move. The fact that there are two lines of play leading to victory in no way detracts from the value of the combination, it only serves to stress the impetus of the attack.

29 . . . ♔h8 × h7

No better is 29 . . . ♕ × f8 30 ♘ × e5 + ♔ × h7 31 ♕ × e4 + with a quick mate.

30 ♕b4 × e4 + ♔h7–g7
31 ♘b2 × e5 + ! . . .

The penultimate sacrifice; but 31 ♖f5 was also possible.

31 . . . ♔g7 × f8
32 ♘e5–g7 + !

The final chord! Black resigned because he is mated after 32 . . . ♔ × g7 33 ♕ × e7 +.
In this game the combination evolved as a result of the fact that Black tried to take over the initiative by force in a situation that did not provide sufficient justification for such a course. In the decisive moment both of White's rooks and a bishop were levelled at the hostile king. The shattered position of the black king was an equally important factor for the successful outcome of the combination, giving added force to the attack.

Bird's Opening
Lasker—Bauer
Amsterdam 1889

1 f2—f4	d7—d5
2 e2—e3	♘g8—f6
3 b2—b3	e7—e6
4 ♗c1—b2	♗f8—e7
5 ♗f1—d3	. . .

The bishop stands insecurely on this square, justifying the critique levelled at Lasker by his contemporaries for this text move. They were of the opinion that Black could exchange the bishop to his advantage later on in the game.

5 . . .	b7—b6
6 ♘b1—c3	♗c8—b7
7 ♘g1—f3	♘b8—d7
8 0—0	0—0
9 ♘c3—e2	c7—c5

It would naturally have been more sensible to play 9 . . . ♘c5 10 ♘e5 ♘fd7! After an exchange of pieces in the centre Black would have had no worries about his future. But now the bishop d3 is safe and White is getting set for an assault on the king-side in which this piece will play an important part.

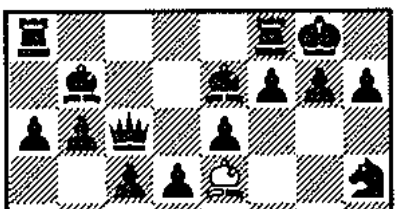
10 ♘e2—g3	♕d8—c7

Again Black fails to take advantage of the opportunity to stabilize the situation in the centre by 10 . . . ♘e4 and to nip White's aggressive intentions in the bud. His plan is to transpose his queen to c6 and threaten mate on g2 at an opportune moment.

11 ♘f3—e5	♘d7 × e5
12 ♗b2 × e5	♕c7—c6
13 ♕d1—e2	a7—a6

White's bishops are clearly directed at the opponent's king-side and the threat of 14 ♘h5 is in the offing. The simplest way of refuting it would be 13 . . . ♘e4 in order to be able to reply to 14 ♘h5 by 14 . . . f6. This advance with the pawn would also have been made in the case of 14 ♕g4. Why did Black disregard the threat? Perhaps he was planning to play 13 . . . ♖fc8 in order to stage a breakthrough of his own by c5—c4, but then it dawned on him that he loses his queen after 14 ♗b5. At any rate this may be the explanation for his move.

14 ♘g3—h5!	♘f6 × h5


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Black relies on the automatic continuation 15 ♕ × h5 f5 after which his position becomes quite tenable because the bishop d3 cannot participate in an attack on the king's side.

But let us leave the game for a moment and take a closer look at the position. The bishops are set to strike at the king's fortress, which they can demolish at a moment's notice because there is not a single Black piece defending it. To make

matters worse the bishop e7 and rook f8 hem in their own king making it impossible for it to flee if the need arises.

Consequently it is not difficult to see that after sacrificing his two bishops the least White can do is give perpetual check. But is this all he can do? It is not: he can easily mobilize the rook via f3 in an attack on the king's side. This means that all conditions are satisfied for launching a combinative assault.

Another question: was there no way for Black to put up a stouter defence against 14 ♘h5? Granted, 14 . . . ♘e8 would have failed to stop the bishop sacrifice at g7 because of 15 . . . ♘ × g7 16 ♕g4. But an experienced player on the defensive would have chosen the lesser of the two evils and played 14 . . . ♖fc8 instead of 14 . . . ♘ × h5 and surrendered a pawn by 15 ♘ × f6 + ♗ × f6 16 ♗ × f6 gf 17 ♕g4 + ♔f8 for the opportunity of evacuating his king and offering tough resistance.

15 ♗d3 × h7 + ! ♔g8 × h7
16 ♕e2 × h5 + ♔h7—g8
17 ♗e5 × g7! ♔g8 × g7

Black has to accept the second sacrifice as well, for if 17 . . . f6 then the easiest way to the objective is 18 ♖f3 ♕e8 19 ♕h8 + ♔f7 20 ♕h7.

18 ♕h5—g4 + ♔g7—h7
19 ♖f1—f3 e6—e5

This is the only way for Black to prevent being mated.

20 ♖f3—h3 + ♕c6—h6
21 ♖h3 × h6 + ♔h7 × h6

For the time being Black feels amply compensated for the queen with two bishops and a rook. But with his next move, which Lasker must have seen far in advance, White mounts the final double attack, which gives him a decisive superiority in material.

22 ♕g4—d7 ♗e7—f6
23 ♕d7 × b7 . . .

The rest is not interesting. Actually Black could have resigned, but the game wore on for another fifteen moves.

In the meantime, Lasker's combination based on the double bishop sacrifice has become a classic. Here we see it in conjunction with a double attack, which strictly speaking was decisive for the outcome of the combination. The sacrifice of the two bishops after this pattern has since occurred, in various constellations, in several chess tournaments.

Italian Game
Steinitz—Bardeleben
Hastings 1895

1 e2—e4 e7—e5
2 ♘g1—f3 ♘b8—c6
3 ♗f1—c4 ♗f8—c5
4 c2—c3 ♘g8—f6
5 d2—d4 e5 × d4
6 c3 × d4 ♗c5—b4 +
7 ♘b1—c3 . . .

This two-edged knight move was introduced in the early 18th century by Gioacchino Greco, a native of Calabria. Trying to outstrip his opponent in developing the pieces, White does not mind sacrificing

material. The ensuing positions have been thoroughly analysed a long time ago. It was found that Black is forced to conduct his defence with great precision if he wants to maintain equilibrium.

7 . . . d7—d5

According to modern theory it is better to capture on e4 with the knight. The move made by Black is rejected because it puts White at an advantage.

8 e4 × d5 ♘f6 × d5
9 0—0 . . .

Black has to contend with great difficulties now. For instance, after each side has captured on c3, White always has a telling attack after a sortie with the queen to b3.

9 . . . ♗c8—e6

After 9 . . . ♗ × c3 10 bc 0—0, 11 ♘g5 looks very dangerous, but the move made by Bardeleben is apparently not a bit better.

10 ♗c1—g5 ♗b4—e7

In worse positions like this it is very difficult to choose the least of many evils. Perhaps 10 . . . ♕d7 was not so unfortunate, e. g. 11 ♘ × d5 ♗ × d5 12 ♗ × d5 ♕ × d5 13 a3 ♗d6 14 ♖e1 + ♔f8, and Black threatens to castle artificially by 15 . . . f6 and 16 . . . ♔f7.

11 ♗c4 × d5 ♗e6 × d5
12 ♘c3 × d5 ♕d8 × d5
13 ♗g5 × e7 ♘c6 × e7
14 ♖f1—e1 . . .

White clearly has the advantage. He has outstripped his opponent in development, and besides, Black has no time to castle.

14 . . . f7—f6

Was this weakening necessary? Apparently yes. If Black tries to make do without it he is in for even bigger trouble, e. g. 14 . . . ♕d6 15 ♕e2 c6 16 ♖ad1 ♖d8 17 d5 with the initiative clearly on White's side. By playing 14 . . . f6 Black hopes to continue with 15 . . . ♔f7 and 16 . . . ♖he8 and in this way to complete the artificial castling operation.

15 ♕d1—e2 ♕d5—d7
16 ♖a1—c1 . . .

This move raised doubts among many commentators. They saw a more precise continuation in 16 d5 ♔f7 17 ♖ad1, e. g. 17 . . . ♖he8 (17 . . . ♘ × d5 18 ♘g5 + fg 19 ♕f3 + ♔g8 20 ♖ × d5) 18 ♕c4 ♔f8 19 ♕b4 b6 20 d6 with strong pressure. But Black improves his situation somewhat by 17 . . . ♖hd8 and then by sacrificing the exchange after 18 ♘d4 by 18 . . . ♘ × d5 19 ♘e6 c6 (19 . . . ♖e8 20 ♕h5 +) 20 ♘ × d8 ♖ × d8. Although White has the advantage, it is no easy job for him to get at Black's position.

16 . . . c7—c6

Why didn't Black reply 16 . . . ♔f7, after which he could have immediately cornered the knight at d5? At any rate, White would have gained nothing from the exchange sacrifice

17 ♕×e7+ ♕×e7 18 ♖×e7+ ♔×e7 19 ♖×c7+ ♔d6 20 ♖×g7 after 20 ... ♖hc8 21 g3 ♖c7.

Much later, Romanovski pointed out another interesting attacking possibility, i. e. the knight sacrifice 17 ♘e5+. After 17 ... fe 18 de it is not easy for Black to defend himself. For instance if 18 ... ♕e6 then 19 ♖×c7 ♖hb8 20 ♕f3+ ♔g8 21 ♖×b7 and White gets three pawns for one piece. Still stronger apparently is 19 ♕f3+ ♕f5 20 e6+ ♔g6 21 ♕×b7 ♖hb8 22 ♕×c7, and 22 ... ♖×b2 is worthless on account of 23 ♕g3+ ♕g5 24 ♕f3! with a double attack on f7 and a8. The lines examined show that Black's is not an easy lot no matter how much effort he puts into his defence, even if White plays 16 ♖ac1.

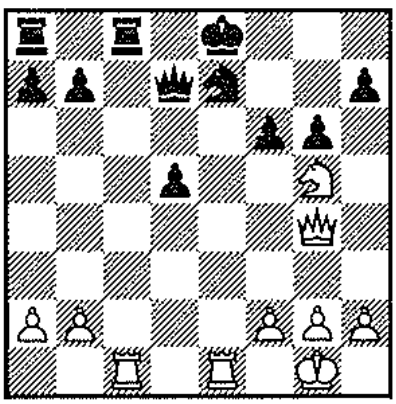
17 d4—d5! ...

A very energetic move! Thanks to this pawn sacrifice White paves the way for the knight to e6 via d4.

17 ... c6×d5

After that the course of events is forced. Black's prospects would have hardly been any brighter if he had tried to simplify matters by 17 ... ♔f7 18 dc bc 19 ♕c4+ ♕d5, for after 20 ♕×d5 cd 21 ♖c7 ♖he8 22 ♘d4 ♔f8 23 ♘e6+ ♔f7 24 ♘×g7! White has won a pawn, and the rook end-game after 24 ... ♔×g7 25 ♖c×e7+ ♖×e7 26 ♖×e7+ ♔g6 27 ♖d7 ♖c8 28 g3 ♖c2 29 ♖×d5 ♖×b2 30 ♖a5 gives him good winning chances. Instead of 20 ... cd, Black can give up the pawn immediately by 20 ... ♘×d5, but after 21 ♖×c6 ♖hd8 22 g3 he gets no compensation for it.

18 ♘f3—d4	♔e8—f7
19 ♘d4—e6	♖h8—c8
20 ♕e2—g4	g7—g6
21 ♘e6—g5+	♔f7—e8


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Bardeleben's last moves were practically forced, White making threats and Black warding them off. This gave rise to a very tense situation, which offered many tactical possibilities.

22 ♖e1×e7+!! ...

The dance begins. To capture the rook with the queen would be bad in view of 23 ♖×c8+ ♖×c8 24 ♕×c8+. But if it is captured by the king, then White still retains the upper hand after 22 ... ♔×e7 23 ♖e1+ ♔d6 24 ♕b4+ ♔c7 (24 ... ♖c5 25 ♖e6+) 25 ♘e6+ ♔b8 26 ♕f4+.

But the circumstance that the white rook at c1 is without cover enables Black to make a surprising move, which he had planned in advance.

In this manner he hoped to refute White's combination.

22 . . . ♔e8–f8!

A worthy reply. "Help yourself please", says the black king smiling ironically, "take the queen and get yourself checkmated on the first rank!" But Steinitz had thought one step further.

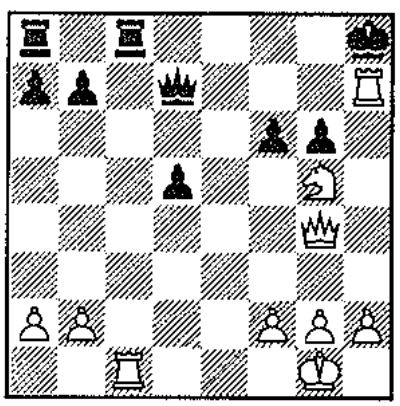
23 ♖e7–f7 + ! . . .

Another brilliant move. The rook remains invulnerable.

23 . . . ♔f8–g8
24 ♖f7–g7 + ! . . .

The obtrusive rook feels at home in Black's camp.

24 . . . ♔g8–h8
25 ♖g7 × h7 + ! . . .



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At this point the game came to an abrupt end. Realizing that he was losing, Bardeleben lost his composure and stormed out of the tournament hall never to return. Of course the game was adjudicated as having been lost by him.
This unfair behaviour on the part of Bardeleben deprived Steinitz of the opportunity of concluding his magnificent combination. But immediately following this incident, he demonstrated the finale to the spectators.
This is how the game could have ended:

25 . . . ♔h8–g8
26 ♖h7–g7 + ♔g8–h8
27 ♕g4–h4 + ♔h8 × g7

At long last White's efforts are crowned with success. In the end he would have forced his unwilling opponent to accept the sacrifice. And now he attacks Black's king with death-dealing blows from the queen and the knight.

28 ♕h4–h7 + ♔g7–f8
29 ♕h7–h8 + ♔f8–e7
30 ♕h8–g7 + ♔e7–e8

If Black evades to d6 he is mated in three moves. The king is in no hurry to move to d8 and has to be prodded a little by White.

31 ♕g7–g8 + ♔e8–e7
32 ♕g8–f7 + ♔e7–d8
33 ♕f7–f8 + ♕d7–e8
34 ♘g5–f7 + ♔d8–d7
35 ♕f8–d6 mate.

The final act of Steinitz's magnificent combination. The entire combination, which begins with the attack on e7, consists of fourteen moves, not counting the different possible variants. But Steinitz will have hardly calculated them all up to the last move. He didn't have to, for it was obvious that the combined attack with the three White pieces would lead to victory from

the moment White's queen penetrated at h7.
But let us return to the position after Black's 21st move. Only in recent years was it discovered that there was another line, although a much more modest one, that would have given White a win. Instead of 22 ♖ × e7 + !! he could have played 22 ♘ × h7! With this simple combination based on double attack White captures a pawn. After 22 . . . ♖ × c1 23 ♘ × f6 + ♔f7 24 ♖ × c1 ♕ × g4 25 ♘ × g4 White wins the end-game in the long run.

Tarrasch Defence
Rotlevi—Rubinstein
Lodz 1907

1 d2—d4	d7—d5
2 ♘g1—f3	e7—e6
3 e2—e3	c7—c5
4 c2—c4	♘b8—c6
5 ♘b1—c3	♘g8—f6
6 d4 × c5	. . .

This exchange poses no difficulties to Black.
Nowadays one usually continues with 6 a3, to exchange only after 6 . . . ♗d6 7 dc ♗ × c5 8 b4. This leads to the same position as in the game discussed, except that White gains an extra tempo.

6 . . .	♗f8 × c5
7 a2—a3	a7—a6
8 b2—b4	♗c5—d6
9 ♗c1—b2	0—0
10 ♕d1—d2	. . .

The introduction to a capricious plan. White takes his time in bringing out his bishop to d3. His aim is to provoke an exchange on c4 in order to capture the pawn on c4 with the bishop without losing the tempo. But this approach is too leisurely, especially if one considers that the position can be opened at any time, with a telling advantage in development for Black.

10 . . . ♕d8—e7

A fine move. In response to White's deliberate play, Rubinstein sacrifices a pawn. If the offer is accepted by 11 cd ed 12 ♘ × d5 ♘ × d5 13 ♕ × d5, the position is opened, whereupon Black can conjure up a dangerous attack by sacrificing the knight at b4. For instance 13 . . . ♘ × b4! 14 ab ♗ × b4 + 15 ♔e2 (15 ♘d2 ♖d8) 15 . . . ♗e6 16 ♕d4 f5, and White is faced with a tedious defence on account of his king's unfortunate posting.

11 ♗f1—d3 . . .

White concedes that his preceding move was abortive. Perhaps Rotlevi had originally intended to follow up with 11 ♖d1, but he then realized that he achieves nothing after 11 . . . ♖d8. 11 cd ed 12 ♗e2 was worth considering. One gets the impression that White should by no means pave the way for the bishop on c8.

11 . . .	d5 × c4
12 ♗d3 × c4	b7—b5
13 ♗c4—d3	♖f8—d8
14 ♕d2—e2	. . .

Placing the queen opposite a rook on a file is a risky thing to do, but White loses another tempo if he opts for the text move.

14 . . .	♗c8–b7
15 0–0	. . .

It is not difficult to see that Black has overtaken his opponent by two tempi in development. No wonder that he gets an opportunity to dictate the course of the game.

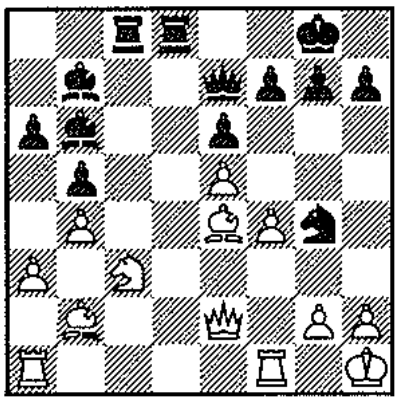
15 . . .	♘c6–e5
16 ♘f3 × e5	♗d6 × e5

There is a clear difference in the posting of the pieces. Already 17 . . . ♗ × h2 + 18 ♔ × h2 ♕d6 + is threatened with a double attack against the king and bishop. In situations such as this, in which the opponent's pieces are threateningly poised against the king's side, one should exercise utmost caution in organizing one's defence. One should not weaken one's position unless there is an urgent need to do so.

The correct continuation here was 17 ♖fd1! If 17 . . . ♕c7 with threats to h2 and c3 then either 18 f4 ♗ × c3 19 ♖ac1 or the supple 18 ♖ac1!, discounting the threat of the thrust at h2. What happens if 18 . . . ♗ × h2 + is replied to by 19 ♔h1 ♗e5 20 ♘ × b5? In this line 19 . . . ♕e5 fails to 20 ♘e4, and if 19 . . . ♕b8 then 20 ♗ × h7 + ♔ × h7 21 ♖ × d8 ♕ × d8 22 ♔ × h2 is possible, thereby recovering the pawn a and getting approximately even chances.

In an attempt to put a radical stop to the development of Black's initiative, White begins to set his centre pawns in motion. But in so doing he comes out of the frying pan into the fire, because by opening the diagonals for Black's bishops he dangerously weakens his position.

17 f2–f4	♗e5–c7
18 e3–e4	♖a8–c8
19 e4–e5	♗c7–b6 +
20 ♔g1–h1	♘f6–g4!
21 ♗d3–e4	. . .


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White pins all his hopes of a successful defence on this move. He seems to have thought that he could take the wind out of the sails of his opponent's offensive by exchanging the white-square bishops.

But even a superficial examination shows that White has little reason to have much confidence in his defensive system in the centre, which is exposed to fire from Black's long-stepping pieces. The only question is how it can be blasted into smithereens.

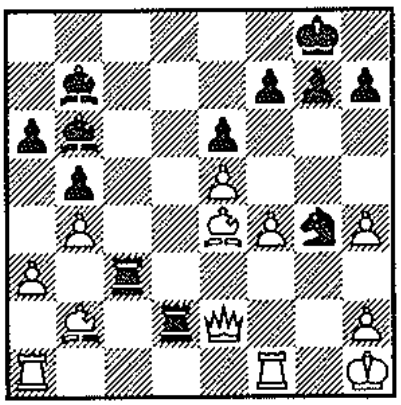
The sober line 21 . . . ♘ × h2 22 ♕h5 ♗ × e4 23 ♘ × e4 ♘ × f1, with advantage in material, or 22 ♗ × b7 ♘ × f1 with the threat of 23 . . . ♘g3 + could have been taken. But the approach chosen by Rubinstein is of course much more beautiful and impressive.

21 . . . ♕e7—h4
22 g2—g3 . . .

White goes along with the effective main version of the combination. Now the overwhelming Black forces close in on the enemy king like a pack of wolves.

22 . . . ♖c8 × c3!!
23 g3 × h4 ♖d8—d2!!

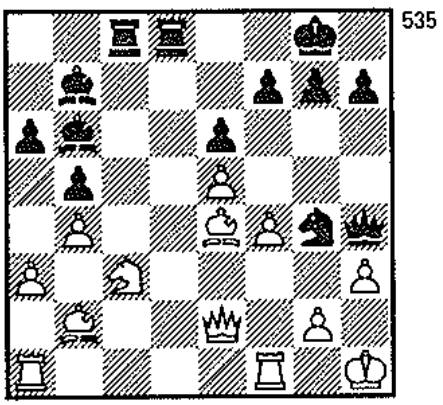
The entire white edifice, whose bishop e4 is much too weak as a foundation, collapses like a house of cards.


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A fantastic position! Four black pieces are exposed to attack but none of them can be taken, because mate or loss in material would be the inevitable consequence.
If for instance 24 ♘ × c3 then 24 . . . ♘ × e4 + 25 ♕ × e4 ♖ × h2 mate; but if 24 ♕ × g4 then 24 . . . ♘ × e4 + 25 ♖f3 ♖ × f3 26 ♕g2 ♖f1 + 27 ♖ × f1 ♘ × g2 mate; and finally 24 ♘ × b7 is followed by 24 . . . ♖ × e2 25 ♘g2 ♖h3! 26 ♘ × h3 ♖ × h2 mate. There remains only one chance, and White takes it.

24 ♕e2 × d2 ♘b7 × e4 +
25 ♕d2—g2 ♖c3—h3

White gave up, for there is no defence against mate on h2. Let us see how Black's attack would have developed if White had defended himself by 22 h3?


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There are two lines here that lead to the goal. The first is a combinational one. Although not as impressive as after 22 g3, the moves are still sufficiently telling.

22 . . . ♖ × c3! 23 ♘ × c3 . . .

The best reply. White cannot escape being mated after 23 ♕ × g4 ♖ × h3 + ! 24 ♕ × h3 ♕ × h3 + 25 gh ♘ × e4 + 26 ♔h2 ♖d2 +.

23 . . . ♘ × e4 24 ♕ × g4 . . .

Here, too, 24 ♕ × e4 ♕g3 25 hg ♕h4 would have led to mate.

24 . . . ♕ × g4 25 hg ♖d3! 26 ♔h2 . . .

The only defence against 26 . . . ♖h3 mate.

26 . . . ♖ × c3, and Black is bound to win in the long run with two bishops against a rook.

Perhaps the second line is even simpler:

22 . . . ♗ × e4 23 ♘ × e4 ♘e3! 24 ♖fc1 (there is nothing else White can do to prevent Black's rook penetrating at c2) 24 . . . ♕ × f4 with advantage in material for Black.

In this game we saw a combinational discharge, White having left his position wide open by advancing his pawns.

Philidor Defence
Adams—Torre
New Orleans 1920

1 e2—e4	e7—e5
2 ♘g1—f3	d7—d6
3 d2—d4	e5 × d4
4 ♕d1 × d4	. . .

In an attempt quickly to mobilize the pieces, White takes the pawn with his queen.

4 . . .	♘b8—c6
5 ♗f1—b5	♗c8—d7
6 ♗b5 × c6	. . .

Entirely logical. Not to lose any time by retreating, White exchanges a bishop for a knight. In this way the queen does not have to quit its active posting.

6 . . .	♗d7 × c6
7 ♘b1—c3	♘g8—f6
8 0—0	. . .

A plan involving long castling merits special attention here: 8 ♗g5 ♗e7 9 0—0—0. At any rate the battle would have been more lively if this continuation had been chosen.

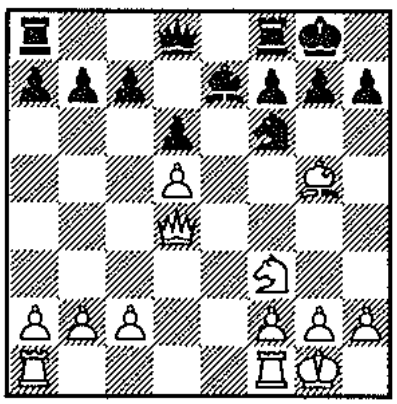
8 . . .	♗f8—e7
9 ♘c3—d5	. . .

White is ahead in development and immediately launches active operations. But this approach is too straightforward, and a precise defence should effect a complete equalization. A more interesting game would follow after 9 b3 and 10 ♗b2.

9 . . .	♗c6 × d5

The natural response. 9 . . . 0—0 would have been followed not by 10 ♘ × e7 + ♕ × e7 11 ♗g5, because Black's prospects are not worse after 11 . . . ♕ × e4 12 ♗ × f6 gf 13 ♕ × f6 ♖ae8, but by 10 c4, a solid move giving White an advantage in space.

10 e4 × d5	0—0
11 ♗c1—g5	. . .


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This position seems very quiet. Nothing seems to portend the combinative storm that is to flare up in seven moves. But if we regard the position from the point of view of our notions regarding attacks and threats we find that two white pieces are posted more actively than their Black counterparts. The bishop has made enemy contact,

while the queen occupies an effective position in the centre, has a wide sweep and is attacking the pawn at a7.
There is only one free file on which White might feel inclined to double his rooks.
And what course should Black take? What can he do to counter his opponent's obvious intentions? If one wanted to simplify the game one could play 11 ... ♘d7 12 ♗ × e7 ♕ × e7 13 ♖fe1 ♕f6. In this line it would be useful to play h7—h6 in between, i. e. 11 ... h6 12 ♗h4 ♘d7. In view of the uncertain position of the bishop on h4, Black might be inclined to make the tactical move 12 ... ♘ × d5. To recover material equality, White has to continue with 13 ♕ × d5 ♗ × h4 14 ♘ × h4 ♕ × h4 15 ♕ × b7, but after 15 ... ♕c4! Black has no problems.
But if Black is disinclined to make simplifications and prefers to complicate things, he might reply to 12 ♗h4 with 12 ... g5 13 ♗g5 ♘h5 and then continue with 14 ... ♗f6, thereby activating the bishop. Torre has a different plan in mind. He opens up the Q-side file, hoping to get counterplay there.

11 ...	c7—c6
12 c2—c4	...

Moves such as these one makes almost automatically. But the possibility of playing 12 dc bc 13 c4 merits consideration.

12 ...	c6 × d5

Once again Black could defuse the situation if he wanted to by playing 12 ... ♘ × d5 13 cd ♗ × g5 14 ♘ × g5 ♕ × g5 15 dc bc 16 ♕ × d6 ♕b5 17 b3 ♖ad8.
In the end-game with heavy pieces, White can hardly convert his slight positional advantage, which consists in the better placing of his pawns.

13 c4 × d5	♖f8—e8

No wonder that this move is the root of Black's demise. White intends to double the rooks on the e-file anyway, which means that eventually the rook at e8 can be exposed to the threat of a double attack. The correct reply was13 ... ♕d7! 14 ♖fe1 a6 15 ♖e2 ♖ae8 16 ♖ae1 ♗d8 in order to relieve the pressure on the e-file.

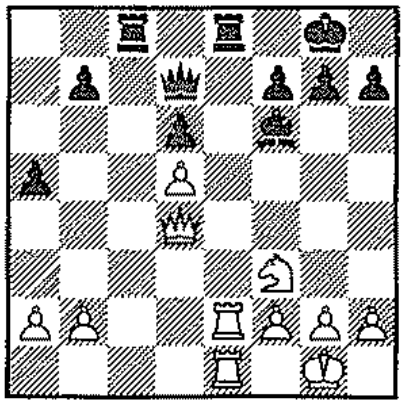
14 ♖f1—e1	a7—a5
15 ♖e1—e2	♖a8—c8

Without suspecting anything bad Black forfeits the opportunity of creating an "air pocket" for himself. By exchanging the pair of rooks by playing 15 ... h6 16 ♗d2 ♗f8 he could have perceptibly improved his defence. But now the white pieces have created a vigorous two-fold active contact, threatening to attack the rook e8, which, along with the missing air pocket, triggers the decisive mating attack.

16 ♖a1—e1	♕d8—d7
17 ♗g5 × f6	♗e7 × f6

If Black had foreseen the endless unpleasantnesses which he has to contend with now he would undoubtedly have decided in favour of

17 . . . gf. In this case an attempt to launch a double attack by 18 ♖×e7 ♖×e7 19 ♖×e7 ♕×e7 20 ♕g4+ followed by 21 ♕×c8 would have failed dismally to 18 . . . ♕×e7! Of course we have to take into account that 17 . . . gf creates gaping weaknesses on the K-side, enabling White to capitalize on them by 18 g4 and the threats 19 ♘h4 and 20 ♘f5.


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18 ♕d4—g4! . . .

The irony of fate! Up till now Black could have opened the "valve" by h7—h6 several times, but he never took advantage of this opportunity. And now fate takes its terrible revenge, for the absence of the inconspicuous but fatal air pocket enables White to carry out a splendid combination. Black's queen covers the rook e8, but White tries with a textbook move to distract it from this task. At the same time he stages a double attack. One cannot say that this coming to a head of the situation came as a surprise. You will recall that the rook stepped on the fatal square e8 five moves earlier, and now, as could have been expected, it is exposed to a double attack by the two white rooks.

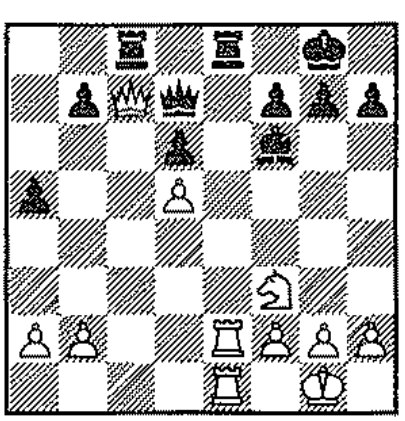
18 . . . ♕d7—b5!

But Black still has some ammunition left. While evading the obtrusiveness, the queen threatens to take on e2.

19 ♕g4—c4! . . .

A magnificent reply, which is also based on the double attack. The White queen is itself unassailable, but it threatens its opposite number, forcing it to retreat.

19 . . . ♕b5—d7
20 ♕c4—c7!! . . .


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The white queen is becoming a nuisance. It seems to feel quite at home in the enemy camp. And all this is the aftermath of the mating threat at e8.

20 . . . ♕d7—b5
21 a2—a4! . . .

This sacrifice of an inconspicuous pawn is no less telling than the preceding queen sacrifice offers. In an involved combination all things are of equal importance: the sacrifices,

the attacks and even the simplest piece moves. White's scheme cannot work without this double step, for 21 ♕ × b7 would have been harshly refuted by 21 . . . ♕ × e2!

21 . . .	♕b5 × a4
22 ♖e2—e4!	♕a4—b5
23 ♕c7 × b7!	

A triumphant attack! The queen falls on the battlefield. Black resigned.

What actually gave rise to the combination in this game? First, to secure the open file, White doubled his rooks on it. It was this battery in the end that determined the outcome of the game. Secondly, the active posting of White's queen also played a role and enabled White to offer several times to sacrifice it. The fact that the principal pieces involved in the combination, namely the queen and the two rooks, were effectively placed is unquestionably an important factor. But this alone was not decisive. No less significant in carrying out the combination were the three weaknesses in Black's position. First, there was the rook e8 that was exposed to double attack; secondly, the unfortunate posting of Black's king, i. e. the missing air pocket, on account of which there was a mating threat on the 8th rank thirdly the important fact that Black's queen was not covered. If the pawn had stood not on a5, but on a6, Black could have parried 19 ♕c4 with 19 . . . ♖ed8 or 19 . . . ♖f8.

Irregular Opening
Réti—Alekhine
Baden-Baden 1925

1 g2—g3	e7—e5
2 ♘g1—f3	. . .

An experiment. White intends to play the Alekhine Defence and win a tempo by g2—g3.

2 . . .	e5—e4
3 ♘f3—d4	d7—d5

Black undertakes nothing to refute the opponent's plan. But 3 . . . c5 4 ♘b3 c4 5 ♘d4 ♗c5 6 c3 ♘c6 would have deserved consideration as a means of winning time for development.

4 d2—d3	e4 × d3
5 ♕d1 × d3	♘g8—f6
6 ♗f1—g2	♗f8—b4 +

For the time being Alekhine does not get involved in the struggle for the centre, but tries to mobilize his forces as quickly as possible.

7 ♗c1—d2	♗b4 × d2 +
8 ♘b1 × d2	0—0
9 c2—c4	. . .

The opponents are pursuing different strategies. Alekhine castled early, while Réti is in no hurry to do so. Instead, he increases pressure in the centre and wants to force open the diagonal of the bishop g2. Apparently he intended to reply to 9 . . . c5 with 10 ♘4b3, after which 11 ♘ × c5 and 11 cd are threatened.

9 . . .	♘b8—a6
10 c4 × d5	♘a6—b4
11 ♕d3—c4	♘b4 × d5
12 ♘d2—b3	c7—c6
13 0—0	♖f8—e8

The initiative in this position is obviously in White's hands. In my opinion he would have done better to concentrate his efforts on playing c2—e4. For this reason 14 ♖fe1 deserved serious consideration. In this case Black would have been forced to seek a solution to the problem of developing the bishop c8. But Réti opts for another plan: he tries to put pressure on the Q-side and does not touch the e-pawn.

14 ♖f1—d1	♗c8—g4!
15 ♖d1—d2	♕d8—c8
16 ♘b3—c5	♗g4—h3!

In this way Black succeeds in ridding himself of the problem of developing the bishop c8 and in achieving complete balance. Black's idea is based on the consideration that White may not attempt to win a pawn by 17 ♗ × h3 ♕ × h3 18 ♘ × b7, because if he does, then 18 . . . ♘g4 19 ♘f3 ♘de3! 20 fe ♘ × e3 and 21 ♕ × f7 + cannot save White on account of 21 . . . ♔h8 22 ♘h4 ♖f8, after which mate is threatened on f1.

17 ♗g2—f3	♗h3—g4
18 ♗f3—g2	. . .

White did not want to exchange his strong bishop, because he pinned all his hopes on it. But he could have had a good game by playing 18 ♗ × g4 ♘ × g4 19 e4.

18 . . .	♗g4—h3
19 ♗g2—f3	♗h3—g4
20 ♗f3—h1	. . .

In the end White decided to avoid move repetition and exchanging bishops. But Black now has the possibility of getting counter chances on the K-side.

20 . . .	h7—h5!

The second player hopes to weaken the position of his opponent's king by advancing his pawn.

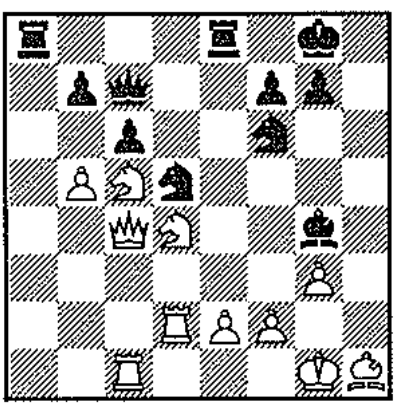
21 b2—b4	a7—a6
22 ♖a1—c1	h5—h4
23 a2—a4	h4 × g3
24 h2 × g3	♕d8—c7

A weak spot g3 has occurred in the white camp, and Alekhine is willing to take advantage of it. White could parry the immediate threat by 25 e4 ♘b6 26 ♕b3, but this would mean closing the bishop's diagonal.

25 b4—b5	. . .

Réti doggedly sticks to his plan, but is taken by surprise by an effective tactical stroke.

25 . . .	a6 × b5
26 a4 × b5	. . .


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26 . . .	♖e8—e3!

White seems to have underestimated the strength of this move.

The rook may not be taken on account of 27 . . . ♕ × g3 + 28 ♔g2 ♘ × e3, but how can Black protect himself against 27 . . . ♖ × g3 + ?

27 ♘d4—f3 . . .

Alekhine rightly said that the only defence was 27 ♔f3! ♔ × f3 28 ef! But he was of the opinion that Black would have the advantage after 28 . . . cb 29 ♘ × b5 ♕a5, assuming that 30 ♖ × d5 is rendered worthless after 30 . . . ♖e1 + 31 ♖ × e1 ♕ × e1 + 32 ♔g2 ♖a1. This assessment has to be corrected. If we continue this line, we find that Black's attack is refuted after 33 ♖d8 + ♔h7 34 ♕h4 + ♔g6 35 f4. Obviously 32 . . . ♘ × d5 33 ♕ × d5 and only then ♖a8—a1 would have been more precise, but Black can then give perpetual check.

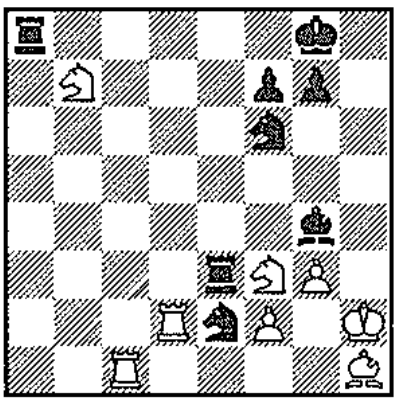
27 . . . c6 × b5
28 ♕c4 × b5 ♘d5—c3!
29 ♕b5 × b7 . . .

If 29 ♕c4 then Alekhine could have played 29 . . . b5.

29 . . . ♕c7 × b7

Black is not afraid to exchange queens. Worse was 29 . . . ♘ × e2 + 30 ♖ × e2 ♕ × b7 because of 31 ♖ × e3! with some hope of salvation.

30 ♘c5 × b7 ♘c3 × e2 +
31 ♔g1—h2 . . .


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The most obstinate line. Although White saves the pawn at g3 by 31 ♔f1 ♘ × g3 + 32 fg ♔ × f3 33 ♔ × f3 ♖ × f3 + 34 ♔g2 ♖aa3 35 ♖d8 + ♔h7 36 ♖h1 + ♔g6 37 ♖h3, he is faced with insurmountable difficulties after 37 . . . ♖fb3!

31 . . . ♘f6—e4!

The second player's tenacity is admirable. He introduces a new combination, capitalizing on White's disjointed pieces. Despite the fact that the rook at e3 has been under fire for five moves it remains unassailable, because if White plays 32 fe Black replies with 32 . . . ♘ × d2 and White loses the exchange.

32 ♖c1—c4! . . .

A brilliant reply! If Black played 32 . . . ♘ × d2, White planned to counter with 33 ♘ × d2!, and if 32 . . . ♔ × f3 then 33 ♖ × e4! Alekhine thought this to be the best defence, but the obvious weakness of this line of play is that eventually the rook at c4 would hang. I am of the opinion that 32 ♖d8 + ♖ × d8 33 fe would have given White better chances of getting a draw. For in this case 33 . . . ♘ × c1 34 ♘ × d8

would be of little use. Black has to continue with 33 . . . ♖b8 34 ♖c7 ♘2 × g3, winning a pawn. This advantage is by no means easy to convert on account of the loss of pawns.

After the text move, Black also wins a pawn, and the rooks remain on the board, which is of great importance for the further course of the game.

32 . . .	♘e4 × f2
33 ♔h1–g2	♔g4–e6!

This is the core of the matter. Black is attacking the rook and at the same time threatens check with the knight at g4.

34 ♖c4–c2	♘f2–g4 +
35 ♔h2–h3	. . .

There is no alternative, for if 35 ♔h1 then 35 . . . ♖a1 + decides the issue. There follows an elegant finish.

35 . . .	♘g4–e5 +
36 ♔h3–h2	♖e3 × f3!
37 ♖d2 × e2	♘e5–g4 +
38 ♔h2–h3	♘g4–e3 +
39 ♔h3–h2	♘e3 × c2
40 ♔g2 × f3	♘c2–d4

White resigned. After 41 ♖e3 ♘ × f3 + 42 ♖ × f3 ♔d5! the knight at b7 is lost.

Sicilian Defence
Ravinski–Panov
Moscow 1943

1 e2–e4	c7–c5
2 ♘g1–f3	e7–e6
3 d2–d4	c5 × d4
4 ♘f3 × d4	♘g8–f6
5 ♘b1–c3	d7–d6
6 g2–g3	♘b8–c6
7 ♔f1–g2	♔c8–d7
8 0–0	a7–a6

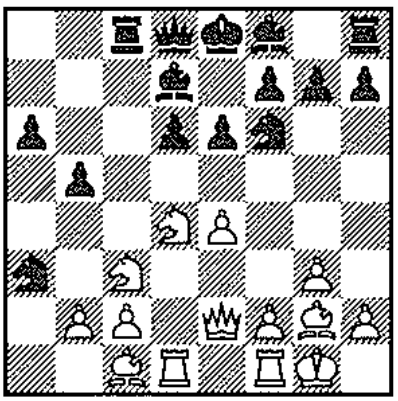
The two-edged line adopted by Black is characteristic of many opening variations of the Sicilian Defence. The second player does not castle for the time being, initiating active operations on the Q-side in the hope of achieving certain advantages there. Such an approach usually leads to complex, tactically sharp positions, in which the Black king can suddenly come under enemy fire if it is not removed from the centre in time. This is why White is forced to take vigorous steps if he does not want to risk losing his superiority.

9 ♔c1–e3	♖a8–c8
10 ♕d1–e2	b7–b5
11 a2–a3	♘c6–e5
12 ♖a1–d1	♘e5–c4

One could get the impression that Black is in full control of the situation, especially in view of the fact that his knight has occupied a key position in the enemy camp and is attacking a pawn and that the position of White's knight at c3 is extremely shaky. But there is no reason at all to overestimate Black's prospects. While Black lost time transferring his knight, White centralized his pieces and is now poised for an attack—Black's king has yet to leave the dangerous area. In short, White, too, has some trumps up his sleeve. The situation has

reached a critical point and the scrimmage can begin any minute.

13 ♗e3–c1 ♘c4:a3


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Moves such as this, especially when the king's position is insecure, call for precise calculation and all attacking and defence resources have to be scrupulously weighed. 13 . . . ♗e7 was, of course, a more cautious move, but Panov apparently had full confidence in his position.

14 e4–e5! . . .

White at once goes on the counter-offensive in the centre and opens lines for his pieces.

14 . . . d6 × e5
15 ♘d4–c6 ♕d8–c7
16 ♘c6 × e5 ♘a3–c4

The Moor has done his duty, let him go! Having devoured a pawn, the knight goes on to help his king out.

17 ♘e5 × d7 ♘f6 × d7
18 ♘c3–d5 ♕c7–a7
19 ♘d5–f4! . . .

White has obtained a strong attack along the opened centre files. Black's position begins to burst at the seams. A knight sacrifice on e6 is threatened.

19 . . . ♘c4–e5

Almost as if plagued by bad conscience, the knight, which has brought about the whole calamity, is now defending its king recklessly disregarding all danger.

20 ♖d1 × d7! . . .

The hour of reckoning has come. By sacrificing an exchange, White distracts the knight from the protection of e6, thereby throwing Black's defence into disarray.

20 . . . ♘e5 × d7
21 ♘f4 × e6! f7 × e6
22 ♕e2 × e6+ ♗f8–e7

Very bad is 22 . . . ♔d8 23 ♗g5+ ♔c7 24 ♕c6+ ♔b8 25 ♗f4+, and White mates Black's king.

23 ♖f1–e1 ♕a7–c5

Sparing no effort, Black covers his bishop, at the same time blocking the white bishop's access to square g5.

24 b2–b4 . . .

White wants to distract the queen from guarding square g5.

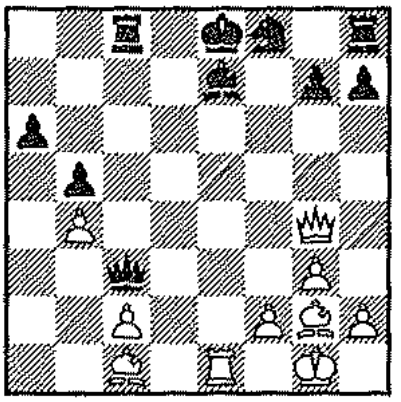
24 . . . ♘d7–f8!

The only defence. Black is already willing to surrender part of his possessions for the sake of simplification, but White of course has no thought of exchanging queens.

25 ♕e6–g4! . . .

In this manner the threat of ♗c1–g5 remains and at the same time the g-pawn finds itself under fire. Black's reply is practically forced, because 25 . . . ♕c7 26 ♕ × g7 ♘g6 27 ♗g5 ♖f8 is out of the question on account of the inevitable mate after 28 ♗c6 + ! ♕ × c6 29 ♖ × e7 + ♔d8 30 ♖f7 +.

25 . . .	♕c5–c3


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26 ♖e1 × e7 + ! . . .

Having eliminated the last of the king's guards, White begins chasing the king. All of White's forces are involved in the pursuit, whilst the black pieces are relegated to act as onlookers.

26 . . .	♔e8 × e7
27 ♗c1–g5 +	♔e7–d6

Advancing towards the centre, the king has not given up hope of saving his skin. But if it had chosen to move to the side of the board, it would have ended in a cul-de-sac, e. g. 27 . . . ♔e8 28 ♕e2 + ♔f7 29 ♗d5 + ♔g6 30 ♕e4 + (the last sacrifice) 30 . . . ♔ × g5 31 ♕f4 + ♔h5 32 ♗f7 + ♘g6 33 ♕h4 mate.

28 ♕g4–d1 + !	. . .

A precise move! Black's king is forced to flee to the Q-side, because if 28 . . . ♔e6 or 28 . . . ♔e5, Black loses by 29 ♕d5 mate. But here, too, it comes under the cross-fire of hostile pieces.

28 . . .	♔d6–c7
29 ♗g5–f4 +	♔c7–b6
30 ♕d1–d6 +	♔b6–a7
31 ♕d6–e7 +	

Black resigned on account of 31 . . . ♖c7 32 ♗e3 + ♔b8 33 ♕d8 + ♖c8 34 ♕b6 mate.

Catalonian Opening
Mikenas–Averbakh
Moscow 1943

1 d2–d4	♘g8–f6
2 c2–c4	e7–e6
3 g2–g3	. . .

This opening was introduced by Tartakover at the International Tournament of Barcelona in 1929, hence its name: Catalonian Opening. White posts his bishop on the diagonal h1–a8, intending to exert pressure on the Q-side.

3 . . .	d7–d5
4 ♗f1–g2	d5 × c4

Black tries to speed up his development by capturing the pawn at c4.

5 ♕d1–a4 +	♘b8–d7
6 ♘b1–d2	. . .

Black's plan is to reply to 6 ♕ × c4 with 6 . . . a6 and 7 . . . b5. But White intends to take the pawn with the knight, e. g. 6 . . . a6 7 ♘ × c4

b5 8 ♕c2 ♖b8 9 ♘a5 ♗b4+ 10 ♗d2, with better prospects for White.

6 . . . c7—c6

Thanks to the threat of 7 . . . b5, Black forces his opponent to take the pawn with the queen.

7 ♕a4 × c4 e6—e5

An attempt to solve the problem in the centre and the development problem at the same time.

8 ♘g1—f3 . . .

It would seem that 8 de ♘:e5 9 ♕c3 would be a more precise move that would take advantage of the unfavourable posting of the knight e5. But now the posting of the white knight poses problems.

8 . . . ♘d7—b6
9 ♕c4—d3 e5 × d4
10 0—0 ♗f8—e7

It would be contrary to the spirit of this game to defend the pawn by 10 . . . c5, because this would open the diagonal for the White king's bishop and slow down Black's development.

11 ♘f3 × d4 0—0
12 ♘d2—b3 ♖f8—e8

White intends to advance the pawn e2—e4. Black wants to counter this by piece pressure in the centre. Who will be vindicated?

13 ♕d3—c2 . . .

The queen has to move away, because in view of the threatened 13 . . . c5 it would be disadvantageous for White to advance the e-pawn.

13 . . . ♘b6—d5!

Black remains faithful to his conception of piece play in the centre. If 14 e4 then 14 . . . ♘b4 15 ♕e2 c5 16 ♘b5 ♗g4 17 f3 ♗e6 can follow.

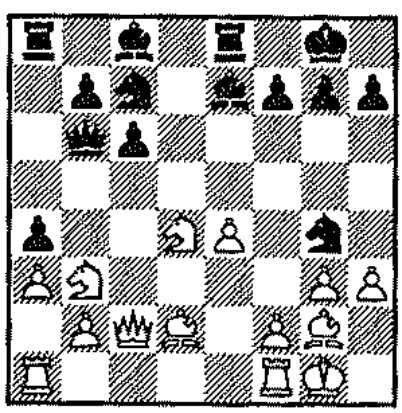
14 a2—a3 . . .

Consistent play. White is trying to prevent the opponent's pieces from taking up active stations, i. e. he wants to limit their effectiveness. But this costs him valuable time, which Black uses to regroup his forces to his advantage.

14 . . . ♕d8—b6
15 e2—e4 ♘d5—c7
16 ♗c1—e3 . . .

If the white h-pawn were on h3, one could say with certainty that the placing of White's men is better. But without this restricting move and in view of the endangered knight d4, Black has numerous possibilities of counterplay.

16 . . . ♘f6—g4
17 ♗e3—d2 a7—a5
18 h2—h3 a5—a4


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Each side unwaveringly pursues its own plan: White tries to convert his opponent's hanging pieces to his advantage and Black tries to do the same.
The position has sharpened perceptibly. White believes he can refute his opponent's plan with the following effective reply prepared well in advance.

19 ♗d2–a5 . . .

Black's position seems critical. If for instance 19 . . . ab 20 ♗ × b6 bc then 21 ♗ × c7 and White is a pawn up.

19 . . . ♖a8 × a5!

This exchange sacrifice, which the enemy is virtually forced to accept, promises Black good attacking chances in view of the badly placed white knight. But for the present there are no combinations in sight. They develop somewhat later.

20 ♘b3 × a5 ♘g4–e5
21 ♕c2–c3 . . .

If 21 ♕ × a4 then 21 . . . ♕a7!, and the pinning of the knight at a5 gives Black an immediate advantage.

21 . . . ♗e7–c5
22 ♘d4–f5 . . .

The knight has to withdraw, because 22 ♖ad1 ♗ × d4 23 ♖ × d4 ♘b5 is very bad. But this retreat is not the best one. The only correct reply was 22 ♘e2!, whereby the knight would have been able to guard all accesses to its camp from the outset. In this case Black would have achieved material equality by

22 . . . ♕b5! (22 . . . ♘b5 23 ♕c2!) 23 ♖ac1 ♕ × e2 24 ♕ × c5 ♘d3 25 ♕c2 ♘ × c1. But the attack penetrates.

22 . . . ♘c7–b5
23 ♕c3–c2 ♗c8 × f5
24 e4 × f5 ♘b5–d4

Black's pieces penetrate White's position in short order. White's queen is still busy covering its ill-placed knight. In the meantime the first threats cast their shadows on the other flank.

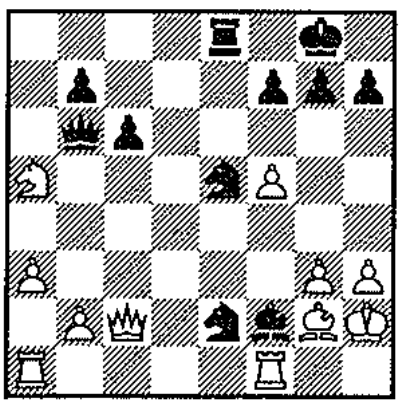
25 ♕c2 × a4 . . .

There is no better reply.

25 . . . ♘d4–e2+
26 ♔g1–h2 ♗c5 × f2

Black's initiative has developed into an attack on the king.

27 ♕a4–c2 . . .


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White would like to defend himself against ♕e3 by playing his queen to e4.

27 . . . ♘e5–g4+!

White has to accept this sacrifice. It destroys the defence round the op-

ponent's king and prevents the defensive move ♕c2–e4.

28 h3 × g4	♕b6–e3

The attack triumphs! Black's queen has approached the white sovereign with obvious intentions: mate in three is threatened. The rest is simple and easy to understand.

29 ♖f1 × f2	♕e3 × g3 +
30 ♔h2–h1	♕g3–h4 +
31 ♗g2–h3	♕h4 × f2

White resigned. There is no effective defence against threatened 31 . . . ♘g3 mate. Perhaps the most interesting aspect of this game is that the black knight threatening mate at g3 undertook a truly heroic journey, from b8 to d7–b6–d5–c7–b5–d4 and thence to e2, while his opposite number by contrast moved to a5 and had to stay there for the duration of the game.

King's Indian Defence
Averbakh–Panno
Buenos Aires 1954

1 d2–d4	♘g8–f6
2 c2–c4	g7–g6
3 ♘b1–c3	♗f8–g7
4 e2–e4	d7–d6
5 ♗f1–e2	0–0
6 ♗c1–g5	. . .

This was one of the first times that I used this bishop sortie. Viewed superficially it contradicts the principles of development of the opening, because White crosses the demarcation line without having completed the normal process of mobilizing the forces. And besides, didn't Lasker once say that first the knights and then the bishops should be brought out? And yet the bishop development has its positional justification. The first player tries to anticipate the opponent's activities and to restrict his freedom of action. Moreover, the move 6 ♗g5 contains a trap, because 6 . . . e5? is followed by 7 de de 8 ♕ × d8 ♖ × d8 9 ♘d5 with material gain. But after 6 . . . h6 White intends to recall the bishop to e3 in order to win a tempo with the development move 6 ♕d2.

6 . . .	c7–c5
7 d4–d5	a7–a6
8 a2–a4	. . .

This move is also part of White's plan; it is intended to counter Black's Q-side play.

8 . . .	♕d8–a5
9 ♗g5–d2!	. . .

It would not be to White's advantage to play 9 ♕d2 b5!, because Black would get the initiative for the sacrificed pawn.
The fact that the bishop has to turn back does not mean a loss of tempo, because this move forces the queen to leave the square a5.

9 . . .	e7–e5

Strange as it may sound, this pawn sally is a serious and perhaps even decisive mistake. By blocking the centre Black gives his opponent a free hand for an offensive on the K-side. The correct continuation is 9 . . . e6 10 ♘f3 ed 11 ed ♗g4 12

0—0 with a slight advantage for White. For this reason according to modern theory Black should immediately play 8 . . . e6 instead of 8 . . . ♕a5.

10 g2—g4! . . .

Since the centre is closed, White immediately launches a pawn offensive on the K-side.

10 . . . ♘f6—e8
11 h2—h4 f7—f5

Black tries to organize counterplay. But his plan has the obvious flaw that the Black king's position is weakened by it.

12 h4—h5 f5—f4

Realizing that opening the play on the K-side (13 hg hg 14 gf was threatened) would only be playing into White's hands, Black tries to keep the files closed there.

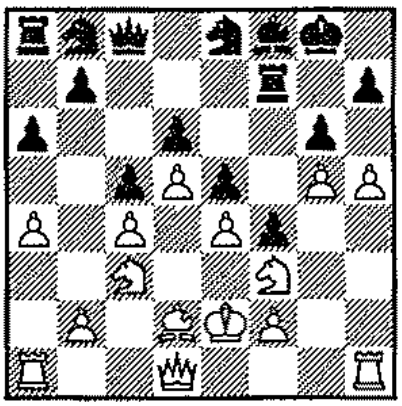
13 g4—g5! . . .

Threatening to play h5 to h6 in order to exclude the bishop g7 from active play and preparing to exchange the white-square bishops in order to open up the white squares in Black's camp.

13 . . . ♖f8—f7
14 ♗e2—g4 ♕a5—d8

Black sounds the retreat and takes up an entirely defensive stance. An attempt to become active on the Q-side could have had unpleasant consequences, e. g. 14 . . . ♗ × g4 15 ♕ × g4 ♕b4 16 hg hg 17 ♕c8! ♖e7 18 b3!, and 18 . . . ♕ × b3 is followed by 19 ♖b1 and 20 ♖ × b7.

15 ♗g4 × c8 ♕d8 × c8
16 ♘g1—f3 ♗g7—f8
17 ♔e1—e2! . . .


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Impregnable bastions have taken shape in the centre of the board, that is why the white king feels safest here. White now wants to double the heavy pieces on the h-file, which he plans to open at an opportune moment.

17 . . . ♖f7—g7
18 ♖h1—h4 ♘b8—d7
19 h5 × g6 h7 × g6
20 ♕d1—h1 . . .

White has regrouped his pieces and placed them as effectively as possible. He is poised to launch the decisive offensive. Black's king has to try to evade the sallies, which are to be expected from the opponent's pieces.

20 . . . ♗f8—e7

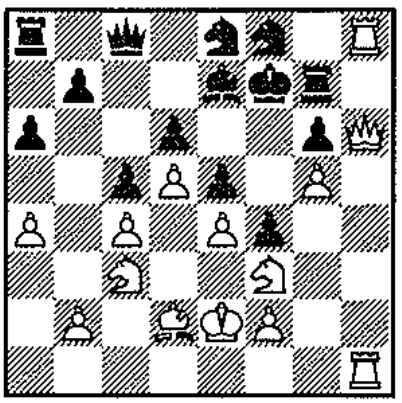
The threatened king had to be evacuated forthwith because from now on the moves are forced.

21 ♖h4—h8 + ♔g8—f7
22 ♕h1—h6 ♘d7—f8

Black relied on his K-side position

being adequately fortified once he has removed his king from square g8 and covered the pawn g6 with the knight. But the black knight is far from being as safe as it looks. The pieces huddled close round it afford only makeshift protection. But White still has to blast a breach in the enemy stronghold in order to penetrate it. The following move is made in preparation for this breach.

23 ♖a1—h1! ...


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It is not difficult to recognize that Black is powerless against the sacrifice of the bishop at f4, e. g. 23 ... ♘d8 24 ♘ × f4 ef 25 ♖h4 ♔e7 26 ♖ × f4, and he can no longer avoid telling losses in material.

23 ... ♖a8—b8

Since there is no way out anyway, this move is as good as any.

24 ♘d2 × f4 ♕c8—c7

Black had to parry the threat of 25 ♘ × e5! If, e. g. 24 ... ♘d7 then 25 ♕h3 ♘b6 26 ♘ × e5!

25 ♕h6—h2 ♘f8—d7
26 ♕h2—h3 ...

In the end, White's plan triumphs: the queen penetrates the enemy camp through the weakened white squares.

26 ... ♘d7—f8
27 ♖h8 × f8 + ! ...

The only defender of the square e6 is eliminated.

27 ... ♔f7 × f8
28 ♕h3—e6 ♖g7—g8
29 ♘f3—h4! ...

The mating attack is executed with clockwork precision.

29 ... ♘e7—d8
30 ♘h4 × g6 + ♔f8—g7

Or 30 ... ♖ × g6 31 ♖h8 + ♔g7 32 ♕g8 mate.

31 ♘g6 × e5

Black resigned. If 31 ... de then the simplest reply is 32 ♖h7 +, and if 32 ... ♔ × h7, then 33 ♕h6 mate. In this game the very restricted position of the black king, which was wedged in between its own pieces, resulted in White's making a breach in his opponent's king's stronghold by a sacrifice and penetrated it with his pieces. This in the end determined the outcome.

Spanish Opening
Averbakh—Furman
Moscow 1961

1 e2—e4	e7—e5
2 ♘g1—f3	♘b8—c6
3 ♘f1—b5	a7—a6
4 ♘b5—a4	♘g8—f6
5 0—0	♘f8—e7

6 ♖f1—e1	b7—b5
7 ♗a4—b3	d7—d6
8 c2—c3	0—0
9 h2—h3	. . .

The Spanish Opening has been thoroughly and comprehensively analysed. Some versions extend well into the middle game, others up to the end-game. For all that, there is still room for theoretical disputes.

9 . . .	♘c6—b8

This knight manoeuvre was used by the Hungarian master Breyer in the twenties. Eventually its memory faded, but thanks to the research work done by the Soviet masters Furman and Borisenko, it became popular again and currently it holds an established place in modern tournament practice.

10 d2—d4	♘b8—d7
11 c3—c4	. . .

White takes advantage of the brief period in which Black diminishes pressure on the centre, and immediately mounts active operations there. 12 c5 is threatened, but nowadays one usually plays 11 ♘bd2.

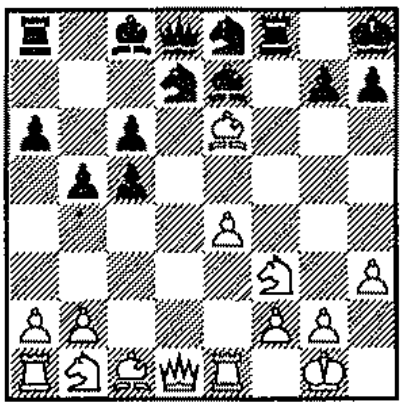
11 . . .	c7—c6
12 c4—c5	. . .

Looks dangerous for Black, because his pawn grid in the centre is destroyed, for 12 . . . ♕c7 is followed by 13 cd ♗ × d6 14 ♗g5. Only subsequent experience with this line of play has shown that Black can play 14 . . . ed without any misgivings. Although his king's position is weakened after 15 ♗ × f6 gf, Black has good piece play in the centre.

12 . . .	d6 × c5

My opponent had prepared this move specifically for our encounter, thereby boldly accepting the challenge.

13 d4 × e5	♘f6—e8
14 e5—e6	f7 × e6
15 ♗b3 × e6 +	♔g8—h8


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The critical position. Although only a few moves have been made, there is already a marked shift in forces. White has chances of attacking the king, whilst Black has a strong pawn phalanx on the Q-side. In such sharp situations usually that player is successful who is faster in bringing the advantages of his situation to bear.

16 ♘b1—c3	♘e8—c7
17 ♗e6—f5	. . .

White is clearly training his sights on Black's weakest point, which is h7. If Black should try to exchange the bishop f5 by 17 . . . g6 18 ♗g4 h5 then White plays 19 ♕d2! with a strong attack. This explains why

Black is in such a hurry to realize his plan of occupying important squares in the centre.

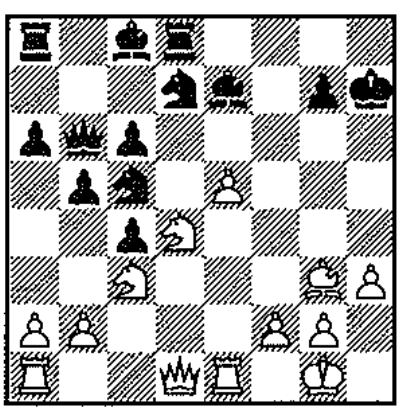
17 . . .	c5—c4
18 ♗c1—f4	♘c7—e6
19 ♗f4—g3	♘e6—c5

In this manner tension in the centre is maintained, but as the further course of events will show, this is to Black's own detriment. Perhaps he should have tried to simplify the situation. He could have done this by playing the other knight to c5.

20 ♘f3—d4	♕d8—b6
21 e4—e5	♖f8—d8

Black's plan looks very logical. While regrouping his forces, Black not only increases pressure in the centre but also intends to dispatch the knight to f8 in order to protect his only weak spot at h7. Black needs only one move to get excellent play. But White's pieces are already poised to attack the K-side. Another advantage White has is that the black forces are so far offside. At this point he goes on the offensive.

22 ♗f5 × h7!	♔h8 × h7



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The decisive mistake was to accept the sacrifice. Much stronger was 22 . . . ♘f8!, which would have saved Black from direct attack and given him every opportunity of active counterplay.

23 ♕d1—h5 +	♔h7—g8
24 ♘d4—f5	. . .

By winning this tempo, White is able to enlist the knight in his attack. And a queen acting in concert with a knight are not a bad combination when it comes to weaving a mating net.

24 . . .	♗e7—f8
25 ♕h5—g6	. . .

Moves such as this are normally referred to as "quiet", but the text move contains anything but a "quiet" threat 26 ♘h6 + ♔h8 27 ♘f7 + ♔g8 28 ♘g5 and inevitable mate. The choice of replies is very limited.

25 . . .	♔g8—h8
26 ♘c3—e4	♘c5—e6

A desperate attempt to withstand White's onslaught, for 26 . . . ♘ × e4 is out of the question on account of 27 ♖ × e4, followed by ♖h4 + with an irrefutable mate. Black planned to answer White's 27 ♕ × e6 with 27 . . . ♘ × e5 28 ♕ × e5 ♖d5 in order to capture the white queen after 29 ♕e8 ♗ × f5! 30 ♕ × a8 ♖d8 31 ♗c7 ♕ × c7 32 ♕ × a6 ♗c8. Of course White does not have to go along with this line of play, especially in view of the fact that the simple excuse 30 ♕h5 + ♔g8 31 ♘c3 would have given him

an advantage in material. But his attack would have petered out after this.

27 ♘e4–f6! ...

White does not accept the sacrifice, preferring to offer his own knight in order to pull down the last fortification round the opponent's king. Now 27 ... gf fails to 28 ♖e4 ♗g7 29 ♖h4+ ♔g8 30 ♘h6+ ♔h8 31 ♘f7+ and 32 ♖h8 mate.

27 ...	♘d7 × f6
28 e5 × f6	♖a8–a7
29 ♖e1–e4	♘e6–f4

At this stage Black is already in a real fix.

30 ♖e4 × f4	♗c8 × f5
31 ♖f4 × f5	♖d8–d5

A satisfactory defence against 32 ♖h5+ ♔g8 33 f7+ ♖ × f7 34 ♕h7 mate is not to be found.

32 ♖f5 × d5

Black resigned in view of 32 ... cd 33 fg+ and 34 ♕ × b6.

Grünfeld Indian Defence
R. Byrne–Fischer
New York 1963

1 d2–d4	♘g8–f6
2 c2–c4	g7–g6
3 g2–g3	c7–c6

Black opts for the Grünfeld Indian Defence.

4 ♗f1–g2	d7–d5
5 c4 × d5	...

White wants to have a straightforward game. The tension could have been maintained by 5 ♕b3.

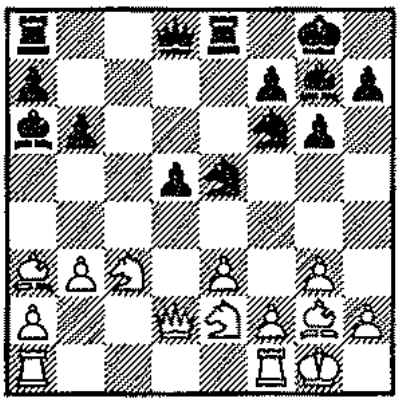
5 ...	c6 × d5
6 ♘b1–c3	♗f8–g7
7 e2–e3	0–0
8 ♘g1–e2	♘b8–c6
9 0–0	...

Byrne's opening shows no signs of ambition and, as was to be expected, he did not obtain any opening advantages. Black has no difficulties whatsoever.

9 ...	b7–b6
10 b2–b3	♗c8–a6
11 ♗c1–a3	♖f8–e8
12 ♕d1–d2	e7–e5!

The pawn position is fully symmetrical. It can be broken only if one is willing to accept weaknesses in one's own camp. Nevertheless Fischer goes along with the game opening, because he feels that he will be amply rewarded for the weakness of his pawn at d5 with the active posting of his light pieces.

13 d4 × e5 ♘c6 × e5


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14 ♖f1–d1 ...

This seemingly natural move proves to be a serious error, which uncovers the point f2. White should

have played the other rook to d1. In his book "My 60 Memorable Games" Fischer writes: "Correct is 14 ♖ad1! Originally I had proposed the following 'refutation': 14 . . . ♘e4 15 ♘ × e4 de 16 ♗ × e4 ♕ × d2 17 ♖ × d2 ♘c4 18 ♗ × a8 ♘ × d2 19 ♖d1 ♘c4 20 bc (the best move) 20 . . . ♖ × a8 with pawn recovery and great end-game advantage. But Averbakh discovered a hole in my analysis, i. e. 20 ♗c6! (instead of 20 bc, which I had carelessly stated to be best) 20 . . . ♘ × a3 21 ♗ × e8 ♗ × e2 22 ♖d7, and it is White instead of Black who wins.

"I spent an evening scrutinizing the position after 14 ♖ad1 . . . The longer I looked, the more I liked White's position! For instance: 14 . . . ♖c8 (14 . . . ♘d3 is refuted by 15 ♕c2) 15 ♘ × d5 ♘ × d5 16 ♗ × d5 ♗d3 17 ♗g2 ♖c2 18 ♕ × c2! with a win. No better is 14 . . . ♕d7 15 ♕c2, followed by ♖d2 and ♖fd1 (if 15 . . . ♖c8, then 16 ♕b1!).

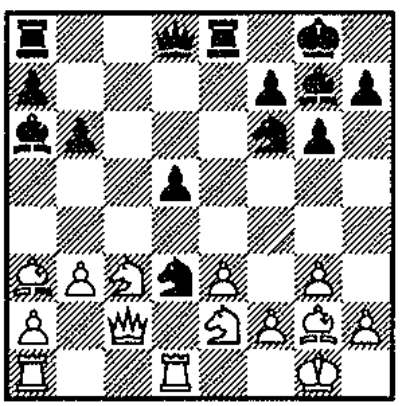
"Another attempt, equally unsatisfactory, is 14 ♖ad1 ♕c7 15 ♕c1! ♘e4!? (otherwise White consolidates his position by 16 ♕b1) 16 ♘ × d5! ♕ × c1 17 ♘ × c1 ♗ × f1 18 ♗ × e4 ♗a6 19 ♘e7 + ♔h8 20 ♗ × a8 ♖ × a8 21 f4, and White stays one pawn up. Really, how is White to equalize, to say nothing of retaining the initiative?

"At last I found 14 . . . ♕c8!—the only move to maintain the pressure. 15 ♘ × d5 is followed by 15 . . . ♘ × d5 16 ♗ × d5 ♖d8 17 f4 ♖ × d5! 18 ♕ × d5 ♗b7! 19 ♕d8 + (19 ♕d2 ♕h3! 20 ♘d4 ♘g4 21 ♖fe1—or, 21 ♘c2 h5 with a strong attack—21 . . . ♘ × e3! should win) 19 . . . ♕ × d8 20 ♖ × d8 + ♖ × d8 21 fe ♗ × e5 with a better end-game. And after 15 ♖c1 (after 14 ♖ad1 ♕c8!—Y. A.) 15 . . . ♕d7! 16 ♖cd1 ♖ad8 Black wins a valuable tempo because his queen is on d7 instead of d8. The relatively best move after 14 . . . ♕c8! is 15 ♗b2 (15 ♕c1 ♘e4 16 ♘ × d5 ♗ × e2 17 ♗ × e4 ♔h8! wins the exchange. A possible continuation is 18 ♕ × c8 ♖a × c8 19 ♘e7 ♖c7 20 ♖c1 ♖d7 21 ♖fe1 ♗f3!), although Black retains the initiative by 15 . . . ♕f5."

If one weighs the pros and cons of what Fischer says above, we find that the opening initiated with 12 . . . e5! gives Black a positional advantage and the initiative, but White is able to stand his ground. But the situation changes radically after the text move, and White's position immediately becomes critical.

14 . . . ♘e5—d3!

15 ♕d2—c2 . . .



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In this manner White wards off the threat of 15 . . . ♘e4 and finds that

he has jumped out of the frying pan into the fire. Did he have a better alternative? Fischer answers in the negative and considers the following lines to prove his point: "(a) 15 ♘d4 ♘e4 16 ♘ × e4 de 17 ♗b2 ♖c8 with strong pressure; (b) 15 ♘f4 ♘e4 16 ♘ × e4 de (not 16 . . . ♗ × a1? 17 ♘d6) 17 ♖ab1 ♖c8 18 ♘ × d3 ♗c3! 19 ♕e2 ♗ × d3 20 ♕g4 f5 21 ♕h3 ♗ × b1! 22 ♖ × d8 ♖e × d8 23 ♗f1 ♖d1 24 ♔g2 ♗d3! 25 ♗ × d3 ed and wins; (c) 15 f3 ♗h6 16 f4 (if 16 ♘f4? then 16 . . . d4!) 16 . . . ♗g7! resumes the threat of . . . ♘e4 . . ." But White can defend himself more vigorously. For instance in the case of the faulty move 18 ♘ × d3 White should first play 18 ♗b4; only then may White play 19 ♘ × d3. In this case he can offer stiff resistance.

15 . . . ♘d3 × f2!

This knight sacrifice gives Black an effective attack, which White apparently had disregarded or overlooked altogether.

16 ♔g1 × f2 ♘f6–g4 +
17 ♔f2–g1 ♘g4 × e3
18 ♕c2–d2 . . .

White was hoping for 18 . . . ♘ × d1 19 ♖ × d1, and he would have no cause for concern. But Fischer is up to something completely different.

18 . . . ♘e3 × g2!

The bishop is eliminated, enabling Black quickly to organize an attack on the long white diagonal taking advantage of the clumsy posting of the white pieces.

19 ♔g1 × g2 d5–d4!
20 ♘e2 × d4 ♗a6–b7 +
21 ♔g2–f1 . . .

21 ♔g1 immediately fails to 21 . . . ♘d4 + 22 ♕ × d4 ♖e1 + ! 23 ♔f2 ♕ × d4 + 24 ♖ × d4 ♖ × a1 25 ♖d7 ♖c8 26 ♖ × b7 (26 ♗b2 ♖h1) 26 . . . ♖ × c3 27 ♖b8 + ♔g7 28 ♗b2 ♖ × a2.
But if 21 ♔f2 then the same would happen as in the game 21 . . . ♕d7!, e. g. 22 ♖ac1 ♕h3 23 ♘f3 ♗h6 24 ♕d3 ♗e3 + 25 ♕ × e3 ♖ × e3 26 ♔ × e3 ♖e8 + 27 ♔f2 ♕f5!
These lines of play examined by Fischer prove that White no longer has a satisfactory defence.

21 . . . ♕d8–d7!

At this point White decided to cease resistance, thereby depriving the spectators of the fun of witnessing an elegant finish: 22 ♕f2 ♕h3 + 23 ♔g1 ♖e1 + ! 24 ♖ × e1 ♗ × d4.

Sicilian Defence
Averbakh—Aronin
Moscow 1964

1 e2–e4 c7–c5
2 ♘g1–f3 d7–d6
3 d2–d4 c5 × d4
4 ♘f3 × d4 ♘g8–f6
5 ♘b1–c3 a7–a6
6 ♗f1–e2 g7–g6

Usually one continues with 6 . . . e6, which results in the Scheveningen Variant, or with 6 . . . e5, which results in the Boleslavski Variant.

7 ♗c1–e3 ♗f8–g7
8 ♕d1–d2 ♘b8–d7

Black pursues an original, but two-edged plan. He delays castling, choosing to develop his Q-side pieces in order to exert pressure on the enemy position from there.

9 ♗e3–h6 ♗g7 × h6
10 ♕d2 × h6 b7–b5

It would be shadow-boxing to play 10 . . . ♕b6 11 0–0–0 e5 on account of 12 ♘b3, because 12 . . . ♕ × f2 is too risky in view of 13 ♖df1! ♕b6 (13 . . . ♕ × g2 14 ♖hg1) 14 ♖ × f6 ♘ × f6 15 ♕g7 and 16 ♕ × f6.

11 0–0–0 ♗c8–b7
12 ♖h1–e1! . . .

White wastes no time covering the centre pawn. Its capture would open the e-file, which is dangerous for Black, whose king is stuck in the centre.

12 . . . ♕d8–c7

Prepares for long castling but . . .

13 ♘c3–d5! . . .

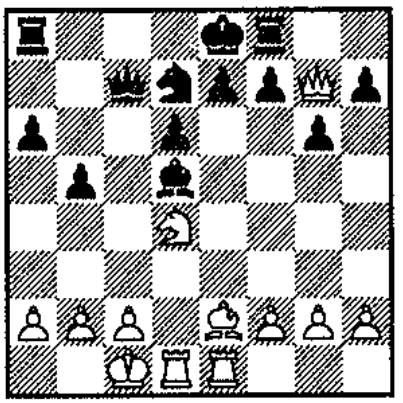
White offers another pawn sacrifice to open files.

13 . . . ♘f6 × d5
14 e4 × d5 ♗b7 × d5

It would certainly have been more understandable to castle, although 14 ♗g4 would have followed, which would have been annoying. Not wishing to lose the initiative, Black accepts the sacrifice. He has confidence in his means of defence.

15 ♕h6–g7 ♖h8–f8

If Black had castled long, White would have taken on b5 with his knight, recovered the pawn and ended up with a better position.


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16 ♗e2 × b5! . . .

This is the punch-line! Black had reckoned only with 16 ♘ × b5 ab 17 ♖ × d5 ♖ × a2 and intended to reply to 18 ♗ × b5 with 18 . . . ♖a1 + 19 ♔d2 ♖ × e1 20 ♔ × e1 ♕ × c2, because 21 ♗ × d7 + ♔ × d7 22 ♕ × f8 is harmless on account of the double attack 22 . . . ♕e4 +.

16 . . . e7–e6

In response to 16 . . . ab White had planned a difficult combination on the theme of double attack: 17 ♘ × b5 ♕a5 (if 17 . . . ♕c6 18 ♖ × d5 ♘b6 then an effective finish is possible by 19 ♘ × d6 + ♔d7 20 ♘c4 + !!) 18 ♘ × d6 + ! ♔d8 19 ♕ × f8 + ! ♘ × f8 20 ♘b7 + ♔c7 21 ♘ × a5 ♖ × a5 22 b4 ♖b5 23 a4 and White is an exchange up on Black.

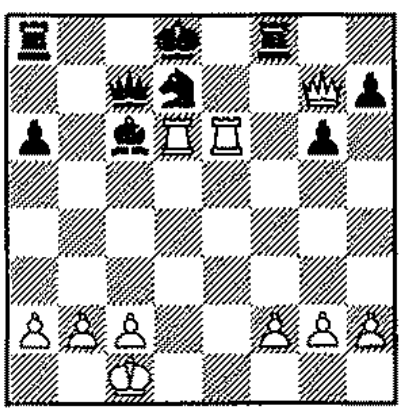
For this reason it is fully understandable why Black declines the sacrifice. But his reply enables White to come up with another

combination. I must admit that it is not easy to find a satisfactory continuation for Black.
For instance, 16 . . . ♗ × g2 would be followed by the following attack:
17 ♕f6 e5 18 ♖ × e5 + ! de 19 ♘c6!, which would have resulted in a quick win. Apparently 16 . . . e5! was the best defence in these circumstances, even if White has a strong reply: 17 f4.

17 ♗b5—c6! ♗d5 × c6

Castling on the Q-side would have resulted in a bad position without the slightest chance of counterplay after 18 ♗ × d5 ed 19 ♖e7 or even 19 ♕ × h7. That is why Black stakes everything on one horse and accepts the sacrifice.

18 ♘d4 × e6 f7 × e6
19 ♖e1 × e6 + ♔e8—d8
20 ♖d1 × d6! . . .


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The culmination of White's combination: he threatens 21 ♕ × f8 +, but if the king flees to c8 then 21 ♖ × c6 decides the game. Black finds only one way of prolonging the struggle. 20 . . . ♖e8 would have lost immediately because of 21 ♖ × e8 + ♔ × e8 22 ♖e6 + ♔d8 23 ♕g8 + ♘f8 24 ♕ × f8 + ♔d7 25 ♖e7 + ♔d6 26 ♕f6 +.

20 . . . ♕c7 × d6
21 ♖e6 × d6 ♔d8—c7

White's attack has resulted in a peculiar position and an unusual relation of forces. This position is typical of modern chess. White has a queen and three pawns against Black's rook, bishop and knight. One could argue about who has the advantage in material. But the fact that Black's king has been deprived of its pawn protection and that it now has to be defended by pieces gives White the advantage. Although to convert it, White still has some tough problems to solve, for Black's pieces can still be mobilized to mount a vigorous attack on the king.

22 ♖d6—d2 ♖a8—e8
23 b2—b3 ♖e8—e1 +
24 ♔c1—b2 ♖f8—e8!

Black has doubled his rooks and plans to exchange rooks.

25 ♕g7—d4 ♘d7—b6

It was essential to parry the threat of 26 ♕a7 +.

26 a2—a4 a6—a5
27 ♕d4—c3 ♖e1—e5
28 f2—f4 ♖e5—e2

Brilliant defensive play. 29 ♕ × a5 would be followed by 29 . . . ♖ × d2 30 ♕ × d2 ♗ × a4.

29 ♖d2 × e2 ♖e8 × e2
30 ♕c3 × a5 ♗c6—e4

This seemingly active move actually facilitates White's task. But even if Black had chosen the most stubborn line, i. e. 30 . . . ♗ × g2 31 ♕a7 + ♗b7 32 a5 ♘c8 33 ♕c5 + White would have won by advancing his pawns on the Q-side.

31 ♕a5—e5 +	♔c7—b7
32 ♔b2—a3!	. . .

Now the excessive zeal of the black pieces proves baneful to them, for the bishop is pinned, while the pawn at c2 is unassailable.

32 . . .	♘b6—d5
33 a4—a5	♘d5—c7
34 a5—a6 + !	. . .

The finishing touch. The pawn may not be taken, because 34 . . . ♔ × a6 fails to 35 ♕ × c7, whilst 34 . . . ♘ × a6 loses to 35 ♕b5 + .

34 . . .	♔b7—b6

34 . . . ♔c8 loses to 35 a7 ♔b7 36 a8(♕) + !, and if 35 . . . h5 36 a8(♕) + ♘ × a8 37 ♕b5! ♖e1 38 ♕b4, then Black also loses a piece.

35 ♕e5—d4 +	♔b6—a5
36 ♕d4—b4 +	♔a5 × a6
37 ♕b4—c4 +	♘c7—b5 +
38 ♔a3—b4	

Black resigned.

In this game I was fortunate to carry out several combinations based on the double attack. In the end a position evolved in which bringing the advantage to bear became a tedious matter! White managed to do this by combinational means, throwing the concentrated force of his queen into the balance.

Sicilian Defence
Spasski—Petrosyan
Moscow 1969

1 e2—e4	c7—c5
2 ♘g1—f3	d7—d6
3 d2—d4	c5 × d4
4 ♘f3 × d4	♘g8—f6
5 ♘b1—c3	a7—a6
6 ♗c1—g5	♘b8—d7

More frequent is 6 . . . e6.

7 ♗f1—c4	. . .

It is held that developing the bishop on the a2—g8 diagonal produces the most lasting effects in reply to the preceding knight move. It has been demonstrated in practical chess that White gets a good game by sacrificing his bishop at e6 if Black plays 7 . . . e6. Black is not much better off playing 7 . . . h6 because of 8 ♗ × f6 ♘ × f6 9 ♕e2 e6 10 0—0—0 ♕c7 11 f4 with a strong attack.

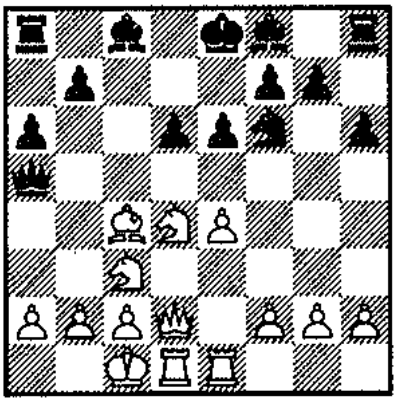
7 . . .	♕d8—a5
8 ♕d1—d2	h7—h6

This move is more meaningful here, because the queen's posting at d2 is less effective than at e2.

9 ♗g5 × f6	. . .

A double-edged decision. Trying not to waste much valuable time, White is getting set quickly to mobilize his forces for a subsequent attack. But he nevertheless exchanges his important black-square bishop.

9 . . .	♘d7 × f6
10 0—0—0	e7—e6
11 ♖h1—e1	. . .



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White has outstripped his opponent in the development, although for the time being there are no obvious targets for White to pounce at. Black is faced with the important decision of where to put his king. If we take into account the fact that White's main thrust is aimed at the king's side, it would have been advisable for Black to opt for castling on the queen's side. Boleslavski has proved that Black would have obtained an entirely tenable position after 11 . . . ♗d7 12 f4 0—0—0, e. g. 13 f5 (13 e5 ♘e8 14 f5 d5 does not look dangerous for Black) 13 . . . d5! 14 fe dc! 15 ed+ ♖×d7, and White fails to turn his better development to account. If 16 ♕e2 then 16 . . . ♗b4 17 ♕×c4+ ♖c7. White's prospects are not much better if 16 e5 ♘d5 17 ♘de2 ♗b4 18 ♕d4 ♖hd8! 19 ♕×c4+ ♔b8. But Black's decision to castle short gives White a free hand.

11 . . .	♗f8—e7
12 f2—f4	0—0
13 ♗c4—b3	. . .

Before going over to the attack, White puts his forces in battle order. All he has to do is play his king to b1 and already his knight threatens to make a sortie to d5. Since Black has no counterplay, he tries in advance to reinforce the square e6 and to vacate the square f8 for the bishop at the same time.

13 . . .	♖f8—e8
14 ♔c1—b1	♗e7—f8

It is difficult to suggest anything better. Perhaps he should have risked 14 . . . e5. If White had then played 15 ♘f5 ♗×f5 16 ef ef 17 ♕×f4 ♖ac8.

15 g2—g4!	. . .

A bold decision! White sacrifices a pawn for the sake of opening a file.

15 . . .	♘f6×g4

Perhaps Boleslavski was right in saying that 15 . . . e5 16 ♘f5 ♗×f5 17 gf ef was the lesser of the two evils.

16 ♕d2—g2	♘g4—f6
17 ♖e1—g1	♗c8—d7
18 f4—f5	♔g8—h8

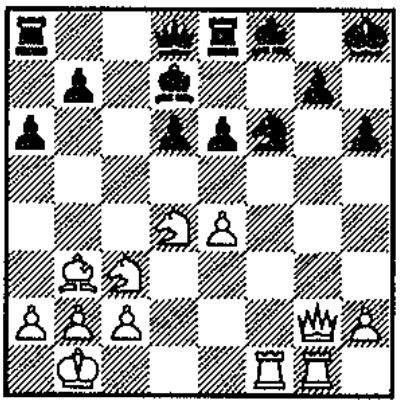
White's onslaught becomes irresistible after the f-file has been opened. For this reason Black should have continued either 18 . . . ef 19 ef b5 20 ♕g6 ♔h8 21 ♗×f7 b4 (recommended by Boleslavski) or 18 . . . e5 (suggested by Tal).

19 ♖d1—f1	♕a5—d8

Bondarevski maintains that 19 . . . ♕e5 is the only way to resist the attack.

20 f5×e6	f7×e6

If 20 . . . ♗ × e6 then 21 ♘ × e6 fe 22 ♘e2 followed by 23 ♘f4.


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21 e4—e5! . . .

By sacrificing another pawn, White is able to throw the knight on c3 into the final offensive.

21 . . .	d6 × e5
22 ♘c3—e4!	♘f6—h5
23 ♕g2—g6!	e5 × d4

There is no defence left. The tougher reply 23 . . . ♘f4 would have been countered by White with 24 ♖ × f4 ef 25 ♘f3! ♕b6 26 ♖g5! ♗c6 27 ♘f6, which would have decided the issue.

24 ♘e4—g5!

Black resigned, for 24 . . . hg 25 ♕ × h5 + ♔g8 26 ♕f7 + ♔h8 27 ♖f3 leads to mate.

Spanish Opening
Karpov—Spasski
Moscow 1973

1 e2—e4	e7—e5
2 ♘g1—f3	♘b8—c6
3 ♗f1—b5	a7—a6
4 ♗b5—a4	♘g8—f6
5 0—0	♗f8—e7
6 ♖f1—e1	b7—b5
7 ♗a4—b3	d7—d6
8 c2—c3	0—0
9 h2—h3	♘c6—b8

Compare this opening with that used in the game between Averbakh and Furman.

10 d2—d3 . . .

The standard reply is of course 10 d4. White chose the more cautious line, without diminishing the tension.

10 . . .	♗c8—b7
11 ♘b1—d2	♘b8—d7
12 ♘d2—f1	♘d7—c5
13 ♗b3—c2	♖f8—e8
14 ♘f1—g3	♗e7—f8
15 b2—b4	♘c5—d7
16 d3—d4	h7—h6

Much too passive. In this line, which is currently very popular, one usually plays 16 . . . g6 in order to fianchetto the bishop as quickly as possible.

17 ♗c1—d2	♘d7—b6
18 ♗c2—d3	g7—g6
19 ♕d1—c2	. . .

White regroups his forces: he vacates square d1 for the queen's rook and gives the pawn e4 additional cover at the same time.

19 . . . ♘f6—d7

Black opens the diagonal h8—a1 in order to put pressure on d4.

20 ♖a1—d1	♗f8—g7
21 d4 × e5	d6 × e5

The alternative was to capture at e5

with the knight. But the text move undoubtedly looks more logical.

22 c3—c4! ...

An unstereotyped and logical move, since White could not have strengthened his position before opening the game anyway. The irresolute continuation 22 ♗e3 ♕e7 23 ♘d2 would have enabled Black to play 23 ... c5.

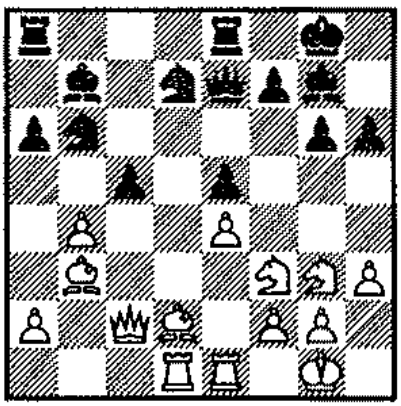
22 ... b5 × c4

In response to 22 ... c5 White had planned to sacrifice a piece: 23 cb c4 24 ♗ × c4 ♖ac8 25 ♗ × f7 + ♔ × f7 26 ♕b3 +.

23 ♗d3 × c4 ♕d8—e7

The root of all evil. It was essential to trade off the bishop c4.

24 ♗c4—b3! c7—c5



555

It almost looked as though Black would wrest the initiative from his opponent, because not only 25 ... cb but also 25 ... c4 is threatened. But Karpov had anticipated these possibilities.

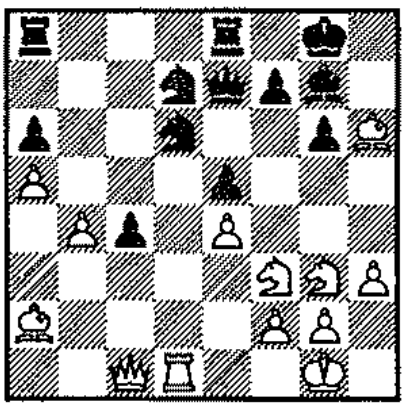
25 a2—a4! ...

The punch-line. In view of 26 a5 White need not fear the capture on b4, and he had worked out the following plan to counter the thrust c5—c4:

25 ... c5—c4
26 ♗b3—a2 ♗b7—c6
27 a4—a5 ♗c6—a4
28 ♕c2—c1 ♘b6—c8

Karpov later said that he had intended to counter 28 ... ♗ × d1 with 29 ♖ × d1, which could then have been followed by 29 ... ♘a4 30 ♗ × h6 ♗ × h6 31 ♕ × h6. As things stand, 31 ... ♘c3 is worthless because of 32 ♗ × c4 with the threat of 33 ♕ × g6 +, whilst 31 ... ♘f8 can be countered by 32 ♖c1 with good attacking chances.

29 ♗d2 × h6 ♗a4 × d1
30 ♖e1 × d1 ♘c8—d6



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Spasski sets a "trap", which puts him in a losing position. His plan is based on the following continuation: 31 ♗ × g7 ♔ × g7 32 ♕d2 ♖ad8 33 ♕ × d6? ♘f8, and Black wins. But, White finds a better way of converting the black knight's weak posting.

31 ♗h6 × g7 ♔g8 × g7
32 ♕c1—g5! . . .

Spasski had failed to take this into account in his calculation. Since trading off the queen leads to an immediate loss of a piece, transferring the queen to the king's side gives White a decisive attack.

32 . . . f7—f6

If 32 . . . ♖ac8 then 33 ♖ × d6 ♕ × g5 34 ♘ × g5 ♘f6 35 ♘e2 c3 36 ♗ × f7 and White obtains an advantage in material.

33 ♕g5—g4 ♔g7—h7

Otherwise 34 ♖ × d6 followed by 35 ♘f5 + is inevitable.

34 ♘f3—h4

Black resigned, for there is no defence, for instance 34 . . . ♖g8 35 ♗ × c4 ♖g7 36 ♖ × d6 ♕ × d6 37 ♘hf5! or 34 . . . ♘f8 35 ♘ × g6 ♘ × g6 36 ♕h5 + ♔g7 37 ♖ × d6, etc.

Exercises for home study

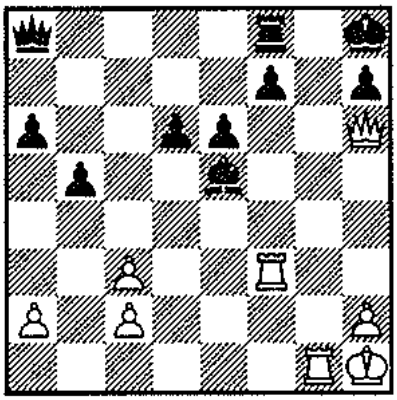
You can now check your combinative farsightedness, your skill in unravelling intricate combinative situations and your ability to spot hidden combinative possibilities. All exercises are arranged in the order of the classification we have proposed, which will undoubtedly make it easier for you to seek out the combinations. We advise you to keep your attempts to solve the problems in step with your assimilation of the subject matter of this book. The purpose of these exercises is to reinforce the knowledge you acquire in studying this work. For instance, after you have gone through a chapter you should try your hand at solving the problems covered in it.

Once again the problems are arranged in ascending order of increasing difficulty, and it is therefore advisable to work them out in that order. You should first try to solve the problems directly from the diagram. If you are unable to solve the problem, then you should set up the pieces on the chessboard according to the diagram and try to find the solution without moving the pieces. If the methods proposed here for solving problems do not help you solve the most difficult situations, then you should try to work out the move sequences through analysis.

Mating combinations I

Under this heading we have listed problems involving combined attacks on the king. Each of the six positions contains a hidden combination, which leads either to mate or—if it is warded off—to a decisive advantage in material.

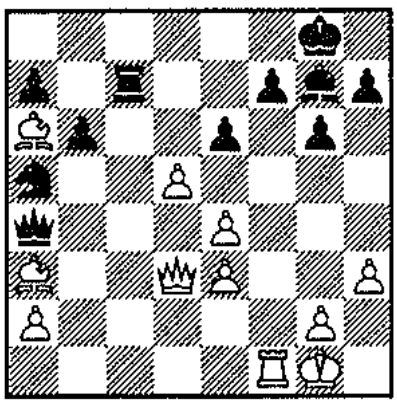
Exercise 1



557

White to play

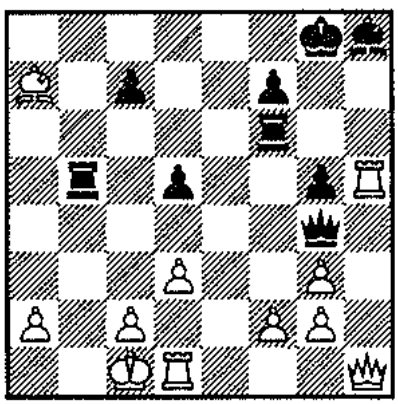
Exercise 2



558

Black to play. Can he play 1 . . . ♖c3?

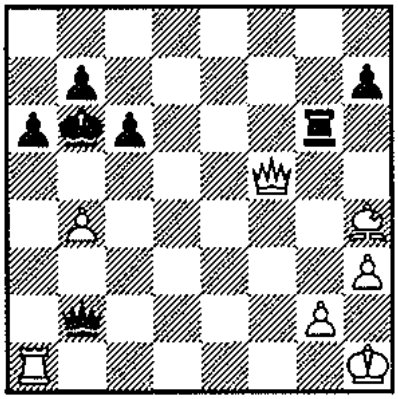
Exercise 3



559

Black to play

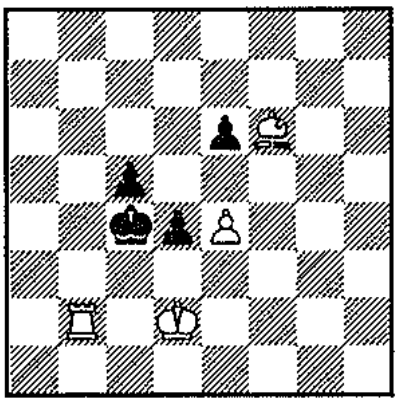
Exercise 4



560

White to play

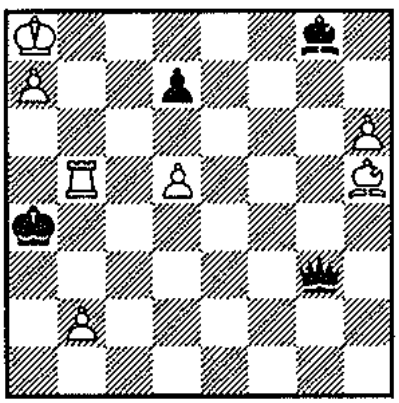
Exercise 5



561

White to play. Mate in four.

Exercise 6



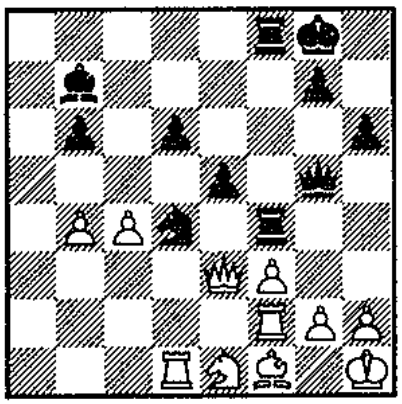
562

White to play

Mating combinations II

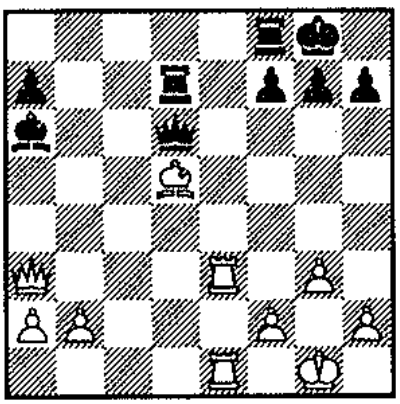
In this section are listed those cases of double attack in which a mating threat is accompanied by an attack or another threat.

Exercise 7


563

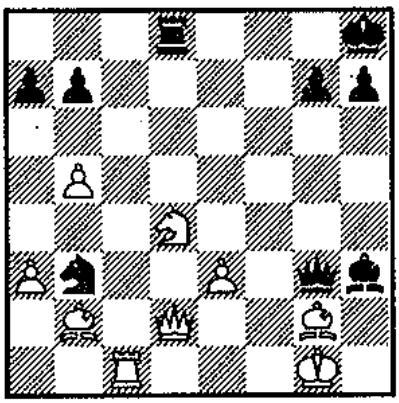
Black to play

Exercise 8


564

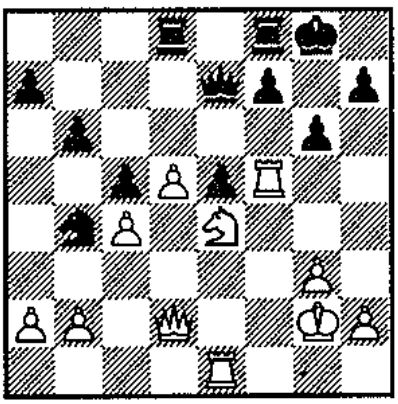
White to play

Exercise 9


565

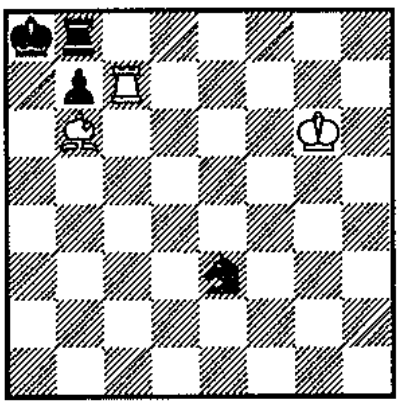
White to play

Exercise 10


566

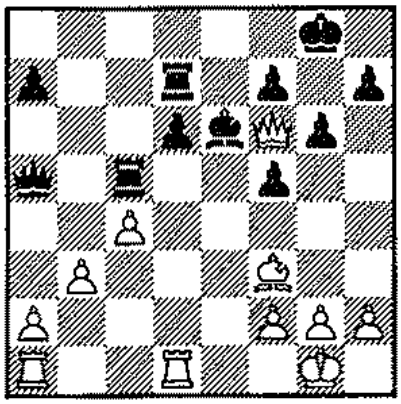
White to play

Exercise 11


567

White to play

Exercise 12

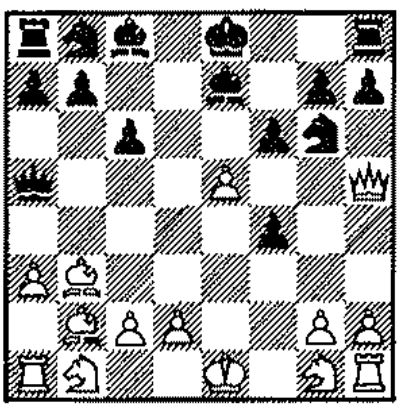

568

White to play

Combinations on the theme of winning material I

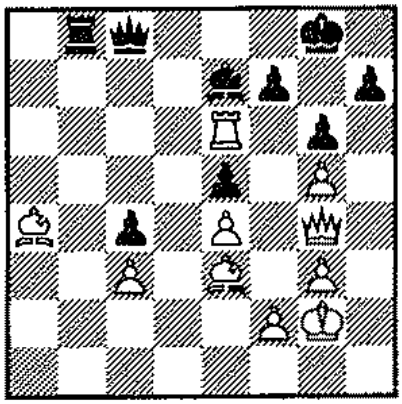
This group of problems deals with cases in which the attack on the king is accompanied by an attack on another piece.

Exercise 13


569

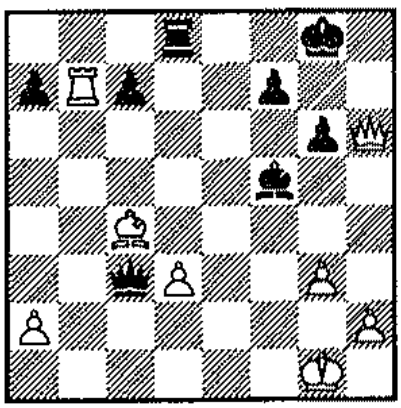
White to play

Exercise 14


570

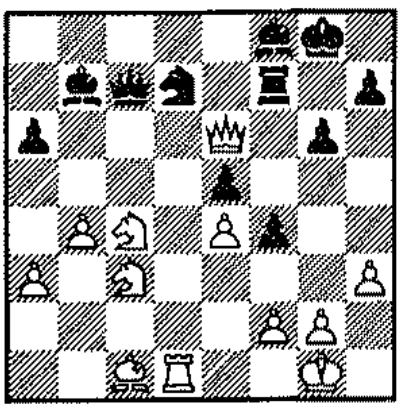
White to play

Exercise 15


571

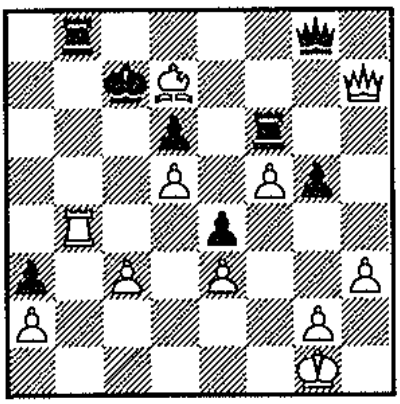
White to play

Exercise 16


572

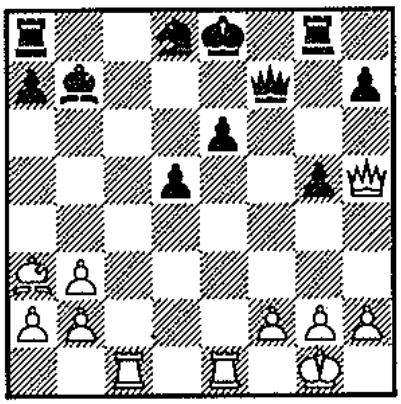
White to play

Exercise 17


573

White to play

Exercise 18

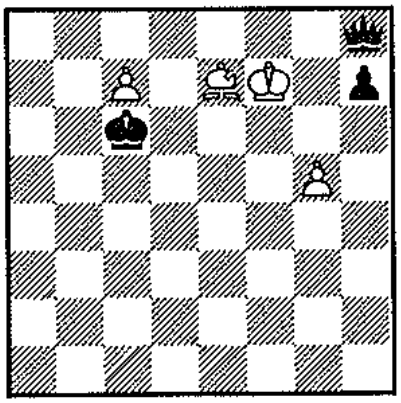

574

White to play

Combinations on the theme of winning material II

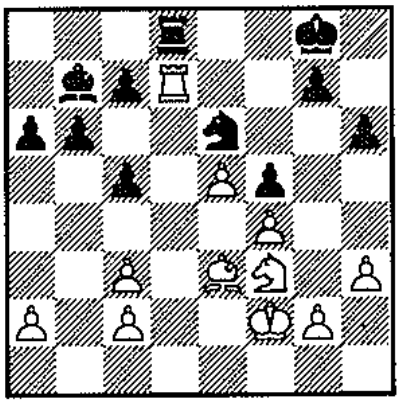
This section comprises combined attacks on different pieces.

Exercise 19


575

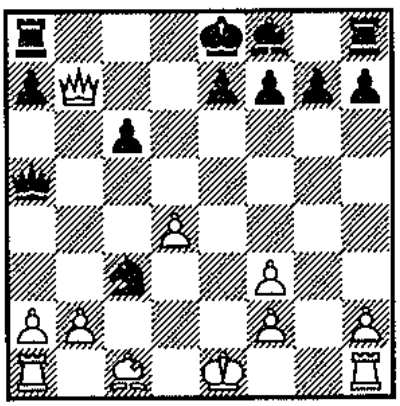
White to play

Exercise 20


576

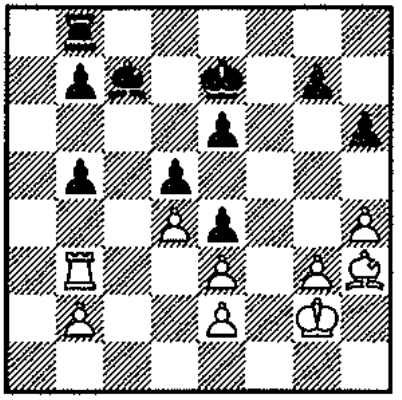
White to play. He played 1 ♖e7. Was this move correct?

Exercise 21


577

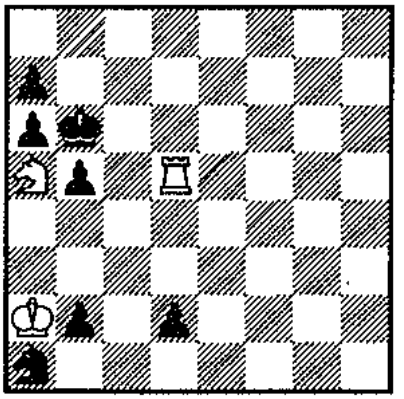
Black to play

Exercise 22


578

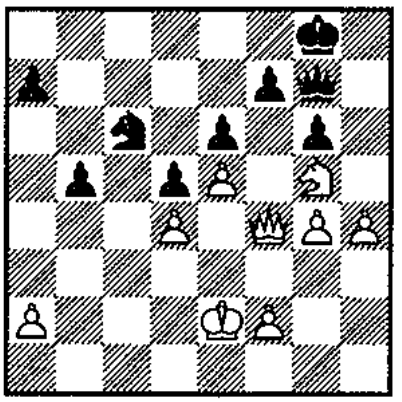
Black to play

Exercise 23


579

Black to play. Can he save himself?

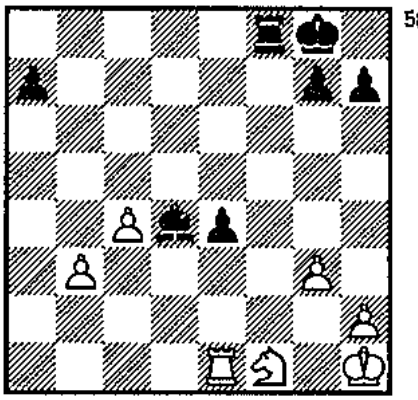
Exercise 24


580

White to play

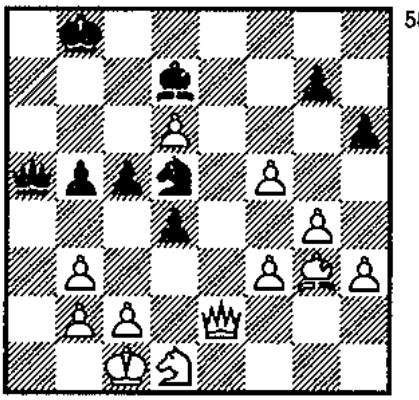
Combinations on the theme of winning material through pawn promotion

Exercise 25


581

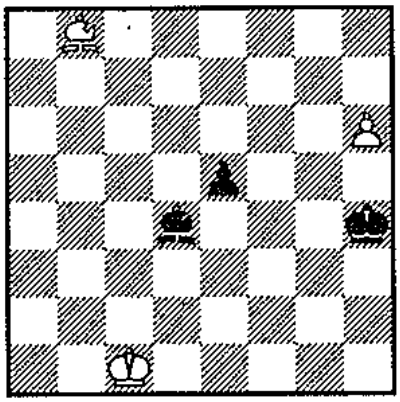
Black to play

Exercise 26


582

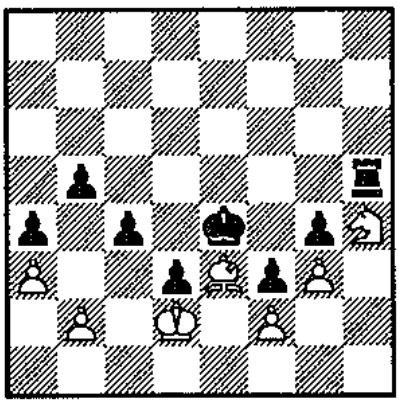
White to play

Exercise 27


583

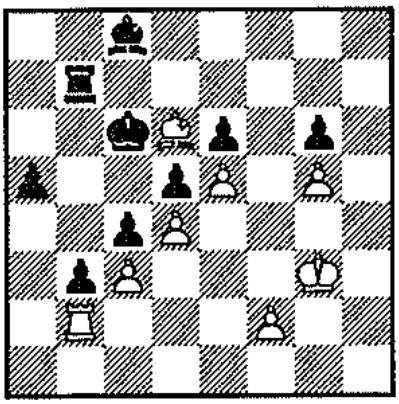
White to play

Exercise 28


584

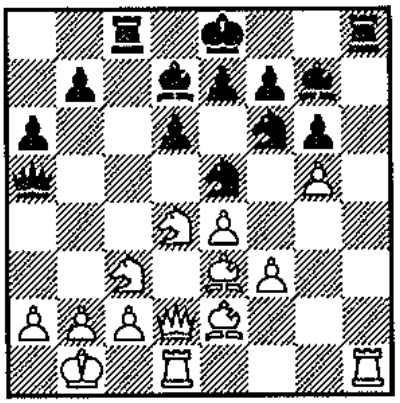
Black to play

Exercise 29


585

Black to play

Exercise 30

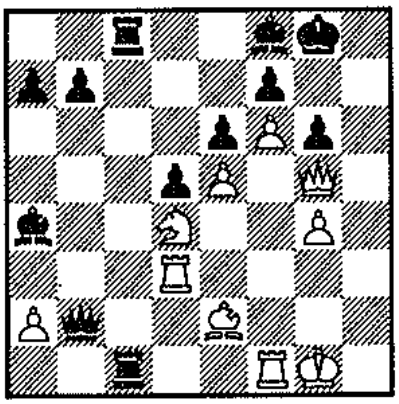

586

Black to play. He played 1 . . . ♖ × h1. What is the best way for White to reply?

Drawing combinations I

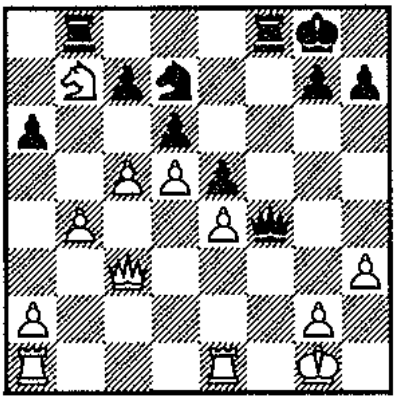
Combinations ending in perpetual check are demonstrated.

Exercise 31


587

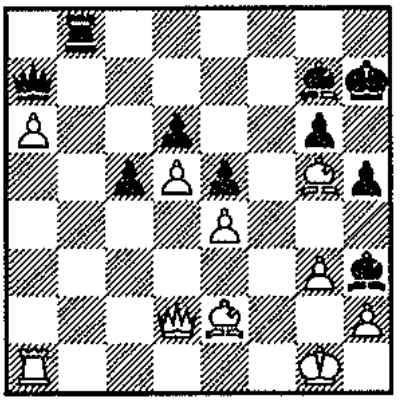
White to play

Exercise 32.


588

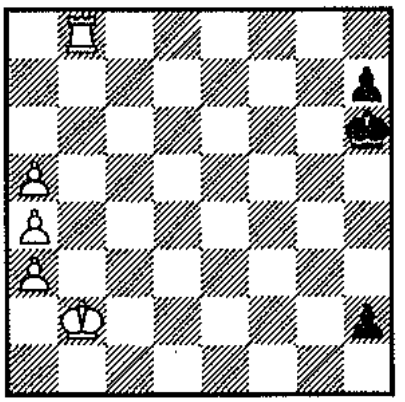
Black to play

Exercise 33


589

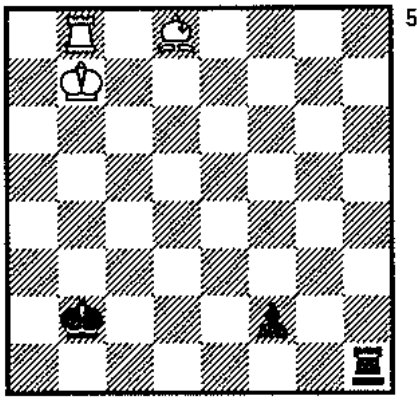
Black to play

Exercise 34


590

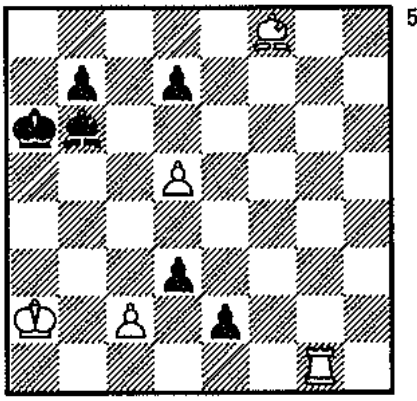
White to play

Exercise 35


591

White to play

Exercise 36

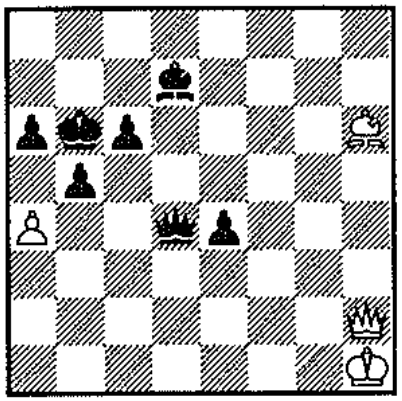

592

White to play

Drawing combinations II

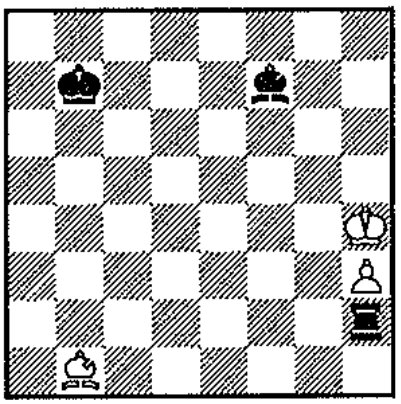
This group of exercises comprises stalemating combinations.

Exercise 37



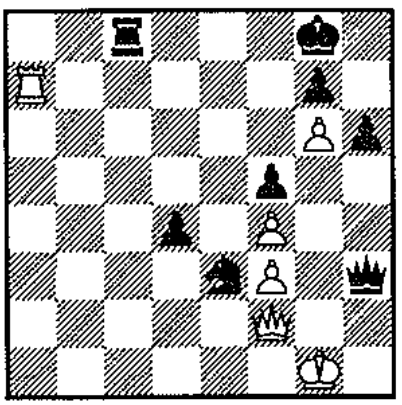
White to play

Exercise 38



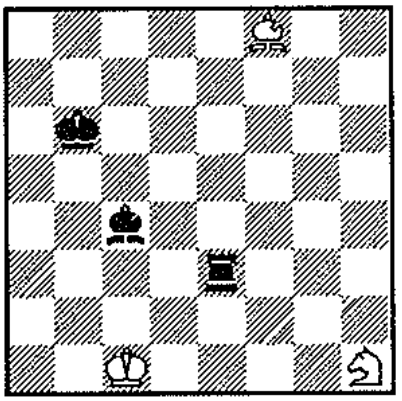
White to play

Exercise 39



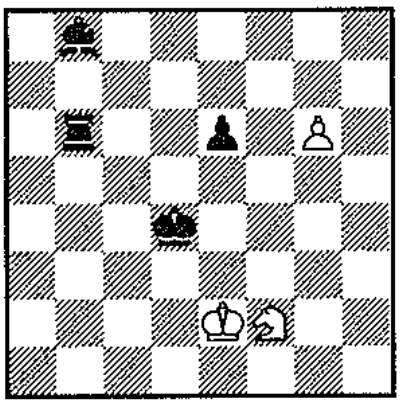
White to play

Exercise 40



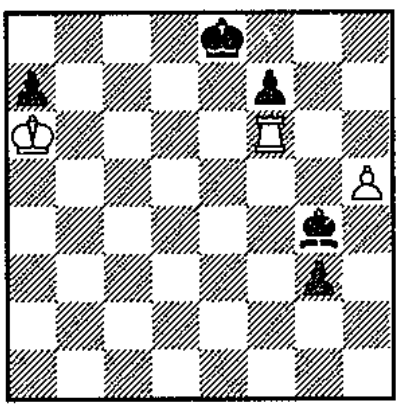
White to play

Exercise 41



White to play

Exercise 42

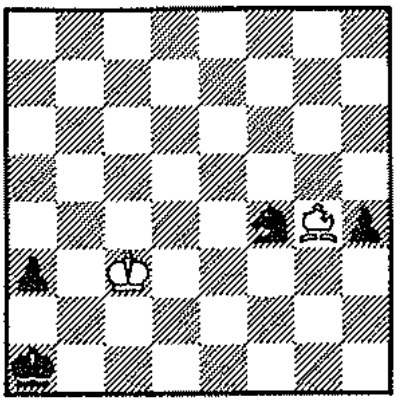


White to play

Drawing combinations III

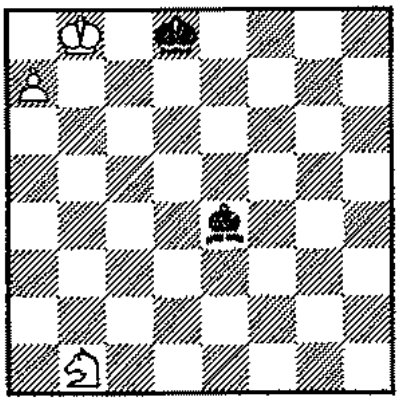
This group of combinations is devoted to blocking.

Exercise 43


599

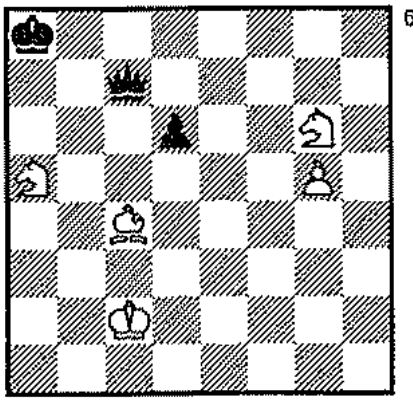
White to play

Exercise 44


600

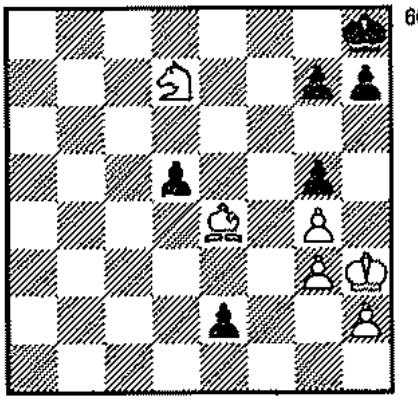
White to play

Exercise 45


601

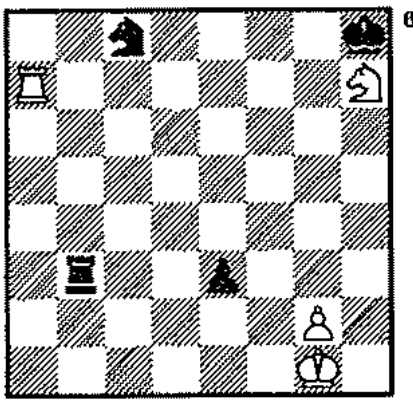
White to play

Exercise 46


602

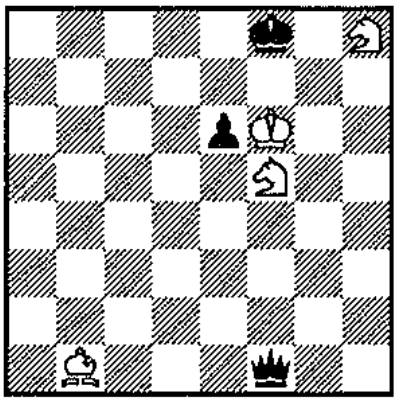
White to play

Exercise 47


603

White to play

Exercise 48

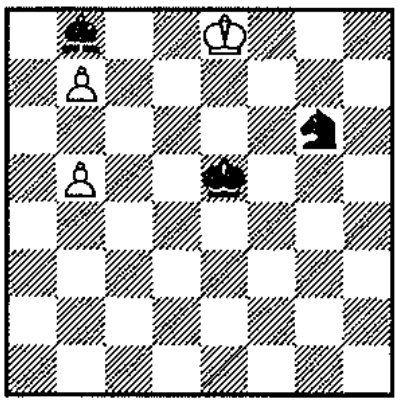

604

White to play

Drawing combinations IV

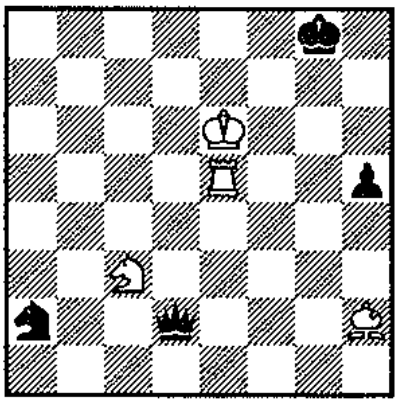
Combinations involving perpetual pursuit are dealt with here.

Exercise 49


605

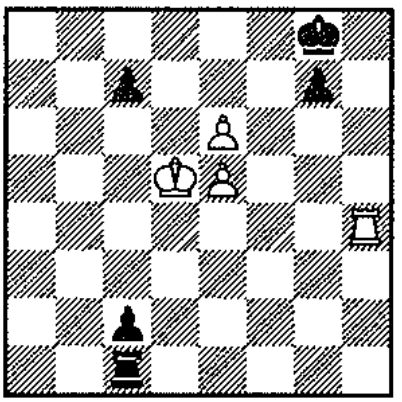
White to play

Exercise 50


606

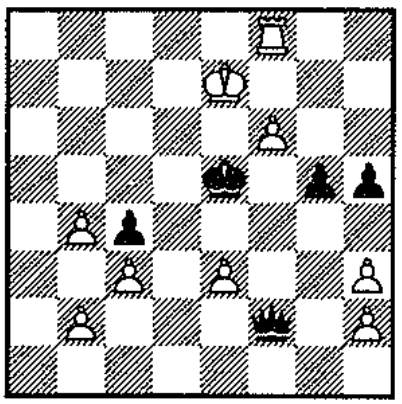
White to play

Exercise 51


607

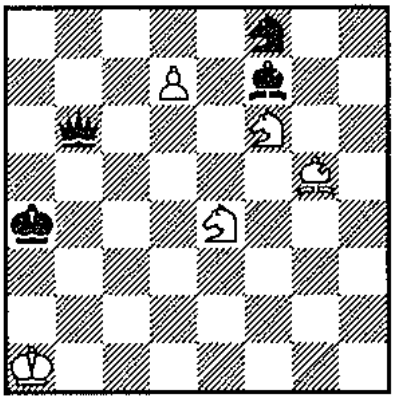
White to play

Exercise 52


608

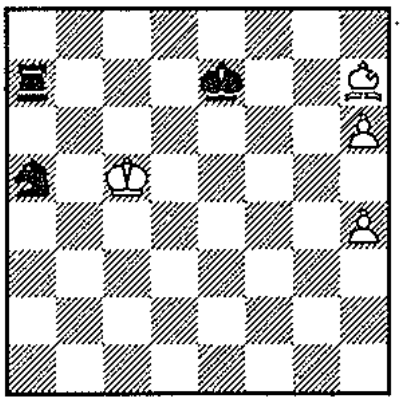
White to play

Exercise 53


609

White to play

Exercise 54

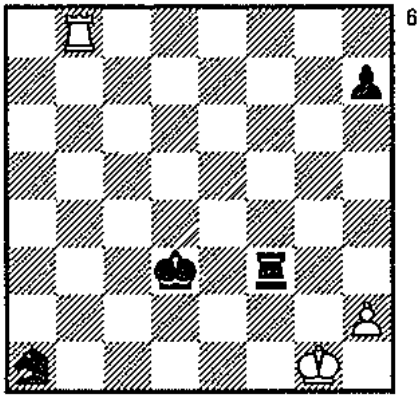

610

White to play

Drawing combinations V

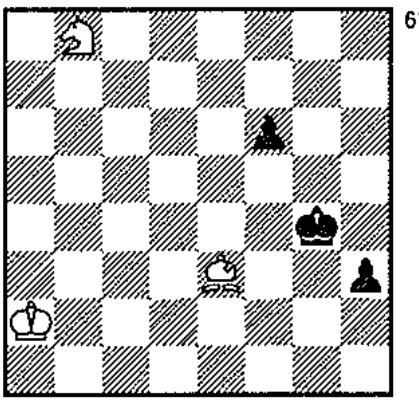
The combinations presented here are on the theme of fortification.

Exercise 55


611

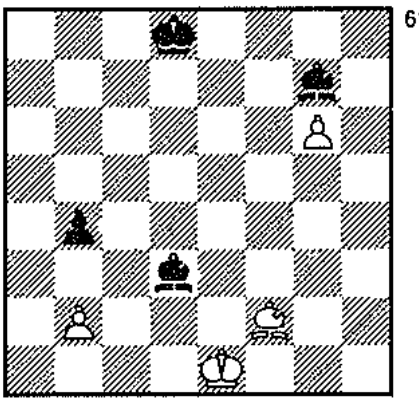
White to play

Exercise 56


612

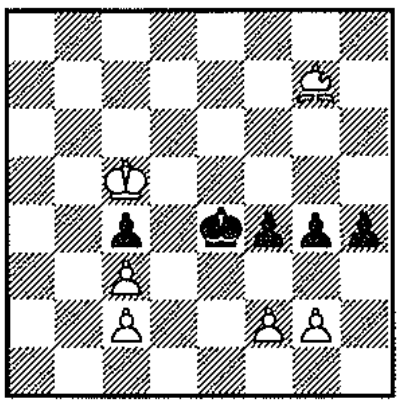
White to play

Exercise 57


613

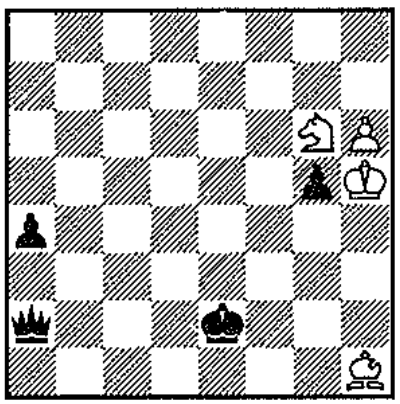
White to play

Exercise 58


614

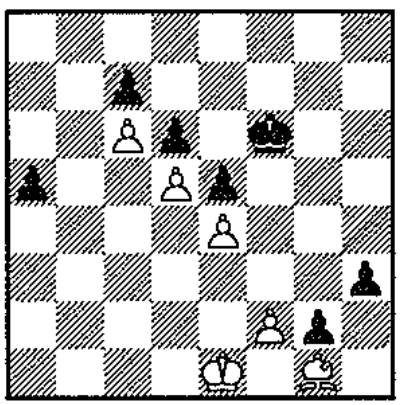
White to play

Exercise 59


615

White to play

Exercise 60

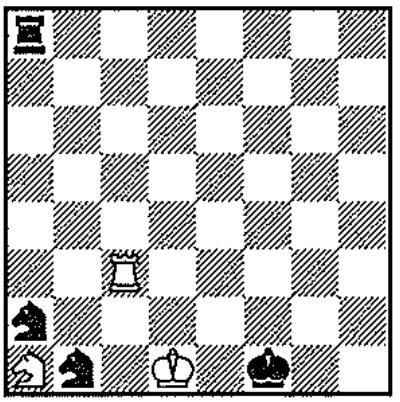

616

White to play

Drawing combinations VI

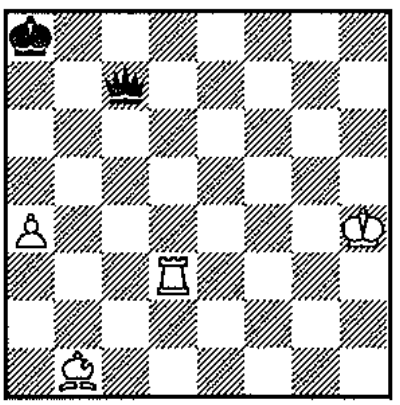
These combinations are designed to achieve a balance of forces in which a draw is possible.

Exercise 61


617

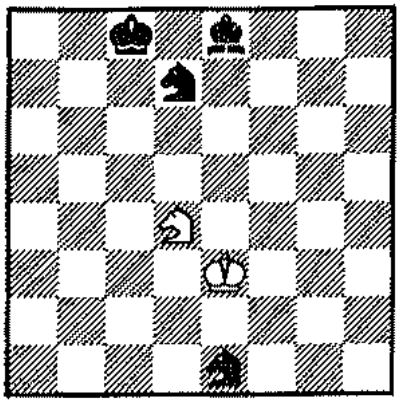
White to play

Exercise 62


618

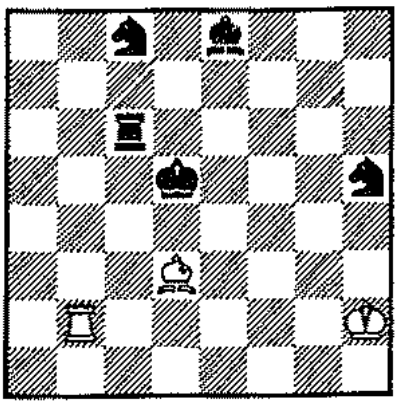
White to play

Exercise 63


619

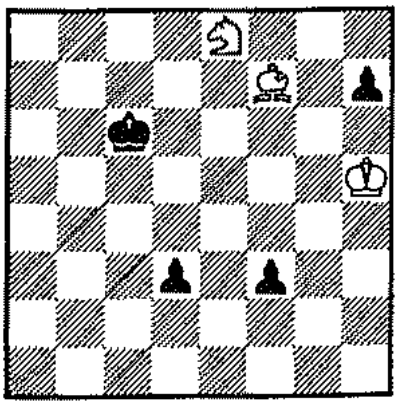
White to play

Exercise 64


620

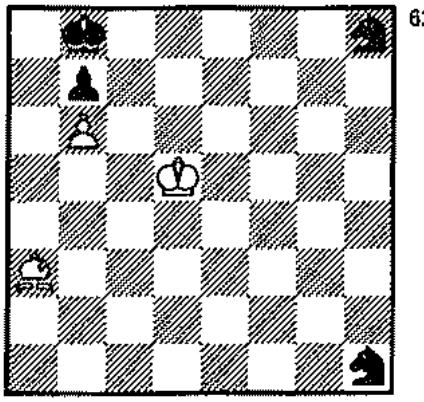
White to play

Exercise 65


621

White to play

Exercise 66


622

White to play

Solutions

No. 1 1 ♖g2!, and the threat of 2 ♕×h7+ ♔×h7 3 ♖h3 mate cannot be parried (Sultanbeyev—Colle, Lesh-Antwerp 1926).

No. 2 1 . . . ♖c3 was followed by 2 de! ♖×d3 (2 . . . ♕×a3 3 ♕d8+ ♗f8 4 ♖×f7 ♘c6 5 ♕e8 ♖×e3 6 e7 ♖e1+ 7 ♗f1 ♖×f1+ 8 ♖×f1 ♕×e7 9 ♕×c6 and a win for White) 3 ef+ ♔h8 4 ♗b2!!, and Black resigned (Kusmin—Kotchiyev, Minsk 1976).

No. 3 1 . . . ♖b1+! 2 ♔×b1 ♖b6+! 3 ♔c1 ♗b2+ 4 ♔d2 ♗c3+! 5 ♔c1 ♖b1+ 6 ♔×b1 ♕b4+ 7 ♔c1 ♕b2 mate (Vlk—Duras, Prague 1899).

No. 4 1 ♗d8+ ♔a7 2 ♖×a6+ ba 3 ♕d7+ ♔b8 4 ♕c7+ ♔a8 5 ♕c8+ ♔a7 6 ♗b6+! ♔×b6 7 ♕b8 mate (D. L. Ponziani, 1769).

No. 5 1 ♖b1 d3 2 ♗a1 e5 3 ♖b2 ♔d4 4 ♖b4 mate or 1 . . . e5 2 ♗d8 d3 3 ♗b6 ♔d4 4 ♖b4 mate (W. Shinkman, 1872).

No. 6 1 ♖b7! ♕e5 2 ♗d1 + ♔a5 3 b4 + ♔a6 4 ♗e2 + ! ♕ × e2 5 ♔b8 ♕e5 + 6 ♔c8 ♕e8 + 7 ♔c7 ♗ × d5 (7 . . . ♕e5 + 8 d6 ♕ × d6 + 9 ♔ × d6 ♔ × b7 10 a8(♕) + ♔ × a8 11 ♔c7, and win for White) 8 a8(♕) + ♕ × a8 9 ♖b6 + ♔a7 10 b5 ♗b7 11 ♖a6 + ! ♗ × a6 12 b6 mate (A. Kasantsev, 1953).

No. 7 1 . . . ♖ × f3! 2 ♕ × g5 ♖ × f2, and Black wins (Stahlberg—Alekhine, Hamburg 1930).

No. 8 1 ♗c6! ♕ × c6 2 ♕ × f8 + ♔ × f8 3 ♖e8 mate or 1 . . . ♕ × a3 2 ♖ × a3. What happened in the actual game was 1 . . . ♗c8 2 ♗ × d7 ♕ × d7 3 ♖d3 ♕c7 4 ♕d6, and Black resigned (Lombardy—Kramer, New York 1957).

No. 9 1 ♘f5!!, e. g. 1 . . . ♕g5 2 ♕ × d8 + ♕ × d8 3 ♖c8 ♕ × c8 4 ♗ × g7 + ♔g8 5 ♗d5 mate or 1 . . . ♕ × g2 + 2 ♕ × g2 ♗ × g2 3 ♗ × g7 + ♔g8 4 ♖c7 and White wins. In the game actually played, 1 ♕f2? eventually resulted in a draw (Yudovich—Ragosin, Tbilisi 1937).

No. 10 1 ♘f6 + ♔g7 2 ♖h5! ♕c7 (2 . . . gh 3 ♕g5 + ♔h8 4 ♕h6 or 2 . . . ♔ × f6 3 ♕g5 + or 2 . . . ♕ × f6 3 ♕h6 + ♔g8 4 ♕ × h7 mate) 3 ♖f1, and Black resigned (Šahović—Diaz, Vranjska Banja 1976).

No. 11 1 ♖c3! ♖h8 2 ♔g7 ♖e8 3 ♔f7 ♖h8 (3 . . . ♖e7 + 4 ♔f8 ♔b8 5 ♖d3 and White wins) 4 ♗d4! ♖d8 5 ♖a3 + ♔b8 6 ♗e5 + ♔c8 7 ♖c3 + ♔d7 8 ♖c7 mate (E. Dobrescu, 1971).

No. 12 1 b4! ♕ × b4 2 ♖ab1 ♕ × c4 3 ♗e2! ♕c2 4 ♗d3! ♕c3 5 ♖b8 + ♖c8 6 ♕ × c3, and Black resigned (Hulak—Romanishin, Moscow 1977).

No. 13 1 ♗f7 + !, and Black resigned on account of 1 . . . ♔ × f7 2 e6 + (Katalymov—Ilivitski, Frunse 1959).

No. 14 1 ♗d7! and Black resigned (Fischer—Shocron, Mar del Plata 1959).

No. 15 1 ♗ × f7 + ! ♔ × f7 2 ♖ × c7 + ♕ × c7 3 ♕ × h7 + (Mecking—Tan, Petropolis 1973).

No. 16 1 ♕ × f7 + ! ♔ × f7 2 ♖ × d7 + ♕ × d7 3 ♘ × e5 + (Matanović—Sokolov, Yugoslavia 1953).

No. 17 1 ♖b7 + !! ♔ × b7 2 ♗c8 + ! (Mason—Winawer, Vienna 1882).

No. 18 1 ♖c7! ♕ × h5 2 ♖e7 + ♔f8 3 ♖ × b7 + ♔e8 4 ♖e7 + ♔f8 5 ♖ × h7 + ♔e8 6 ♖ × h5 (Antunac—Hübner, Dresden 1969).

No. 19 1 ♗d8 ♔d7 2 c8(♕) + ! ♔ × c8 3 ♗f6 (conclusion of a study by G. Sakhodyakin, 1939).

No. 20 1 ♖e7 is a weak move; after 1 . . . ♔f8 2 ♖ × e6 ♔f7 White lost the exchange (Darga—Ivkov, Hastings 1955/56).

No. 21 1 . . . ♘d5 + 2 ♗d2 ♕b6! 3 ♕ × a8 + ♔d7 4 0—0—0 ♘c7 5 ♗a5 ♘ × a8 6 ♗ × b6 ♘ × b6, and Black won (Nimzowitsch—Alekhine, Bled 1931).

No. 22 1 . . . b4! 2 ♖ × b4 b5 3 h5 ♗d6 4 ♖b3 b4, and after 5 . . . ♖e8 Black won by playing his king to c4 (Andersson—Torre, Biel 1977).

No. 23 Black is unable to save himself, e. g. 1 . . . ♘c2 2 ♖ × d2 ♘b4 + 3 ♔b1! ♔ × a5 4 ♖d6! ♔a4 5 ♔ × b2 a5 6 ♖d4 a6 7 ♖d6 (conclusion of a study by W. Bron, 1976).

No. 24 1 ♕c1! ♘ × d4 + 2 ♔d3 ♕ × e5 3 ♕c8 + ♔g7 4 ♕h8 + ! ♔ × h8 5 ♘ × f7 + ♔g7 6 ♘ × e5, and the black knight is trapped (Matulović—Zvetkov, Varna 1965).

No. 25 1 . . . ♗c3 2 ♖d1 ♖ × f1 + ! 3 ♖ × f1 e3 (Hahn—Tarrasch, Halle 1883).

No. 26 1 ♕e8 + ! Black resigned (Kondratyev—A. Geller, Leningrad 1957).

No. 27 1 ♗a7! ♗a1 2 ♔b1 ♗c3 3 ♔c2 ♗a1 4 ♗d4! ♗ × d4 (4 . . . ed 5 ♔d3) 5 ♔d3 ♗a1 6 ♔e4 (P. Heuäcker, 1930).

No. 28 1 . . . b4! 2 ab ♖ × h4 3 gh g3 4 fg c3 + ! 5 bc a3 (Lund—Nimzowitsch, Oslo 1921).

No. 29 1 . . . ♖b4!! 2 cb a4 3 b5 + ♔ × b5 4 ♗a3 c3 5 ♖b1 ♔c4 6 f4 ♔ × d4 7 ♔f2 ♔c4 8 ♔e1 d4, and Black won (Kmoch—Nimzowitsch, Niendorf 1927).

No. 30 1 . . . ♖ × h1 is bad on account of 2 gf! ♖ × d1 + 3 ♘ × d1!! ♕ × d2 4 fg ♗e6 5 g8(♕) + ♔d7 6 ♕ × c8 + ♔ × c8 7 ♗ × d2 (Tal—N. N., simultaneous game, Stuttgart 1958).

No. 31 1 ♘ × e6! ♕ × e2 2 ♕ × g6 + ! fg 3 f7 + ♔h7 4 ♖h3 + ♗h6 5 ♘g5 + ♔g7 6 ♘e6 + (Osmanagić—Gligorić, Sarajevo 1963).

No. 32 1 . . . ♘f6! 2 cd ♖ × b7 3 dc ♖ × c7! 4 ♕ × c7 ♘g4! 5 hg ♕f2 + 6 ♔h1 ♕h4 + (Unzicker—Averbakh, Saltsjöbaden 1972).

No. 33 1 . . . ♖b2! 2 ♕ × b2 c4 + 3 ♔h1 ♕f2 4 ♖g1 ♗g4! 5 ♖g2 ♕e1 + 6 ♖g1 ♕f2 7 ♖g2 ♕e1 + (Tal—Gligorić, Bled 1961).

No. 34 1 ♖b6 + ♔h5 2 ♖b5 + ♔h4 3 ♖b4 + ♔h3 4 ♖b3 + ♔g2 5 ♔a2! h1(♕) 6 ♖b1 ♕h6 7 ♖b2 and a draw through perpetual check (S. Kozlovski, 1932).

No. 35 1 ♔c8 + ! ♔c2 2 ♖b7! f1(♕) 3 ♖c7 + ♔d3 4 ♖d7 + ♔e4 5 ♖e7 + or 4 . . . ♔c4 4 ♖c7 + ♔b5 6 ♖b7 + ♔a6 7 ♖b6 + ♔a7 8 ♖b7 + ♔a8 9 ♖b8 + (H. Lommer, 1933).

No. 36 1 ♖a1 d2 2 ♔b3 + ♗a5 3 ♖ × a5 + ♔b6! 4 ♗e7 ♔c7 5 ♖c5 + ♔b8 6 ♗d6 + ♔a7 7 ♖a5 + ♔b6 8 ♗e7! (E. Dobrescu, 1971).

No. 37 1 ♗e3 ♕ × e3 2 ♕f2 ♕ × f2 3 a5 + (D. L. Ponziani, 1782).

No. 38 1 ♗e4 + ♔ any 2 ♗g2! (conclusion of a study by A. Troitzky, 1924).

No. 39 1 ♖a8 ♖×a8 2 ♕a2+! (Enigk–Effel, correspondence game 1957).

No. 40 1 ♘f2! ♖e1+ 2 ♔d2 ♖e2+ 3 ♔c3 ♖×f2 4 ♗c5+! ♔×c5 stalemate (H. Rinck, 1924).

No. 41 1 g7 ♖b2+ 2 ♔f1 ♖b1+ 3 ♘d1! (3 ♔g2 ♗h2! 4 ♔×h2 ♖b8 and Black wins) 3 ... ♖×d1+ 4 ♔g2 ♖d3 5 g8(♕) ♖g3+ 6 ♔h1! (G. Nadareishvili, 1957).

No. 42 1 h6 ♔f8 2 h7 ♔g7 3 ♖×f7+ ♔h8 4 ♖f8+ ♔×h7 5 ♖b8! g2 6 ♖b1 ♗e2+ 7 ♔a5! ♗f1 8 ♖b4 g1(♕) 9 ♖h4+ ♔g6 10 ♖g4+ (W. Bron, 1927).

No. 43 1 ♔b3 a2 2 ♔c2 h3 3 ♗f3 h2 4 ♗a8 ♘e2 5 ♗b7 ♘g3 6 ♔c1! h1(♕)+ 7 ♗×h1 ♘×h1 8 ♔c2 (Ercole del Rio, 1750).

No. 44 1 ♘c3 ♗a8! 2 ♘a4 ♗g2 3 ♘c5 ♗a8! 4 ♘b7+ ♔d7 5 ♔×a8 ♔c8 (B. Horwitz, 1889).

No. 45 1 ♘e7 d5 2 ♘ec6 dc 3 ♔c3 followed by 4 ♔×c4 (Ercole del Rio, 1750).

No. 46 1 ♘e5 e1(♕) (1 ... de 2 ♘f3! ef stalemate) 2 ♘g6+ hg 3 ♗×d5 ♕c1 4 ♔g2! ♕d2+ 5 ♔h3 ♕d3! 6 ♗e4! ♕d4 7 ♗d5 ♕f2 8 ♗c4 ♕g1 9 ♗d5 (J. Hasek, 1965).

No. 47 1 ♖f7! ♘d6 2 ♖e7 ♘f5 3 ♖f7 ♘h6 4 ♖e7 ♘g8 5 ♖f7 ♘h6 6 ♖e7 ♘f5 7 ♖f7 ♖b1+ 8 ♔h2 e2 9 ♘f6 ♖h1+ 10 ♔×h1 e1(♕)+ 11 ♔h2 ♕h4+ 12 ♔g1 ♕d4+ 13 ♔h2 ♕d6+ 14 ♔g1 ♘g7 15 ♔h1 ♕b8 16 ♔g1 (G. Kasparyan, 1959).

No. 48 1 ♘g6+ ♔g8 2 ♘ge7+ ♔h7 3 ♔×e6 ♕×b1 4 ♔f7 or 1 ... ♔e8 2 ♗d3! ♕×d3 3 ♘g7+ ♔d8 4 ♘×e6+ ♔c8 5 ♘e7+ ♔b8 6 ♘c6+ ♔a8 7 ♘ed8 (G. Nadareishvili, 1959-61).

No. 49 1 ♔d8! (1 ♔d7 ♗d6 2 ♔c8 ♘e7+ 3 ♔d7 ♘d5 or 2 b6 ♔d5 3 ♔c8 ♘e7+ 4 ♔d7 ♘c6) 1 ... ♗d6 2 ♔d7! ♔d5 3 ♔c8 ♘e7+ 4 ♔d7, and Black is in Zugzwang (R. Réti, 1928).

No. 50 1 ♘e4 ♕×h2 2 ♖g5+ ♔f8 3 ♖f5+ ♔e8 4 ♖h5! ♕b2 5 ♖b5! ♕d2 6 ♖h5 (A. Gurvitch, 1927).

No. 51 1 e7 ♔f7 2 e8(♕)+ ♔×e8 3 ♔e6 ♖f1 4 ♖a4! (4 ♖b4? ♖b1) 4 ... ♖d1 5 ♖h4 (A. Selesniev, 1919).

No. 52 1 ♖e8! ♕×f6+ 2 ♔d7+ ♔f5 3 e4+ ♔f4 4 ♖e6 ♕g7+ 5 ♖e7 ♕g8 6 ♖e8 ♕h7+ 7 ♖e7 ♕g6 8 ♖e6 (M. Klyatskin, 1925).

No. 53 1 d8(♕)! ♕×d8 2 ♘d5! ♕b8 (2 ... ♕e8 3 ♘c5+ ♔a5 4 ♗d2+ ♔b5 5 ♘c7+) 3 ♗f4 ♕a7 4 ♗e3 ♕a5 5 ♗d2 ♕d8 6 ♗g5 (S. Birnov, 1952).

No. 54 1 ♗g8 ♔f6 2 h7 ♔g7 3 ♔b5! (3 ♔b6? ♖a8 4 ♔b5 ♔h8 5 h5 ♔g7 6 h6+ ♔h8, and White is in Zugzwang) 3 ... ♖a8 4 h5 ♘b7 5 h6+ ♔h8 6 ♔c6 ♘d8+ 7 ♔d7 ♖b8 8 ♔c7 ♖a8 9 ♔d7 or 6 ... ♘a5+ 7 ♔b5 ♖a7 8 ♔b6 (A. Troitzky, 1936).

No. 55 1 ♖b7 h6 2 ♖b6 h5 3 ♖b5 h4 4 ♖b4 h3 5 ♖b1 ♘c2 6 ♖b3+ ♔ any 7 ♖×f3 (L. Kubbel, 1934).

No. 56 1 ♗g1 ♔g3 2 ♘c6! ♔g2 3 ♗d4 h2 4 ♗f6 h1(♕) 5 ♗b2 ♕h5 6 ♘d4 ♕a5 + 7 ♔b1 ♕a4 8 ♗a1 (G. Nadareishvili, 1954).

No. 57 1 ♗b6 + ! (1 ♗c5? b3 2 ♔d2 ♗ × g6 3 ♔c1 ♗h6 + 4 ♔d1 ♗c2 + 5 ♔ any ♗g7 and Black wins) 1 . . . ♔d7 2 ♗a5 b3 3 ♔d2 ♗ × g6 4 ♔c1 ♗h6 + 5 ♗d2 ♗g7 6 ♗e3, etc. (L. Kubbel, 1934).

No. 58 1 ♗d4! f3 2 g3! h3 3 ♔b4 h2 4 ♔a3 h1(♕) 5 ♔b2 ♔d5 6 ♗e3 ♔c6 7 ♗d4 ♔b5 8 ♗e3 ♕h8 9 ♗d4 ♕f8 10 ♗e5 ♔a4 11 ♗d4 ♕a3 + 12 ♔b1 ♔a5 13 ♗e5 ♔b5 14 ♗f6 (14 ♗d4? ♔a4 15 ♗f6 ♕d6 16 ♗d4 ♔a3 and Black wins) 14 . . . ♔a4 15 ♗d4, etc. (V. Chekhover, 1954).

No. 59 1 h7 ♔e3 2 h8(♕) ♕h2 + 3 ♔g4! ♕ × h8 4 ♘ × h8 ♔d4 5 ♘f7 a3 6 ♘ × g5 a2 7 ♔g3 (or 7 ♔h3) a1(♕) 8 ♔h2 ♕b2 + 9 ♗g2 any 10 ♘e4, etc. (V. Petchenkin, 1955).

No. 60 1 f3 a4 2 ♔f2! a3 3 ♔g3 a2 4 ♔ × h3 a1(♕) 5 ♔ × g2 ♕b2 + 6 ♗f2 ♔g5 7 ♔g3 ♕c1 8 ♗a7! ♕f4 + 9 ♔g2 ♕d2 + 10 ♔g3!, etc. (V. Chekhover, 1948).

No. 61 1 ♖f3 + ! ♔g2 2 ♖b3! ♘ac3 + 3 ♔c1! ♖ × a1 4 ♖b2 + ♔ any 5 ♖a2!! ♘ × a2 (5 . . . ♖ × a2 stalemate) 6 ♔b2 (A. Herbstman, 1934).

No. 62 1 ♔g4! ♕c8 + 2 ♔f3!! ♕b7 + 3 ♖d5! ♕ × d5 + 4 ♗e4 or 3 . . . ♕ × b1 4 ♖a5 + ♔b7 5 ♖b5 + (G. Kasparyan, 1969).

No. 63 1 ♔e2! ♘g2 2 ♔f3 ♘h4 + 3 ♔g3 ♘g6 4 ♘b5! ♔d8 5 ♘d6 followed by 6 ♘ × e8 (L. Kubbel, 1929).

No. 64 1 ♗b5! ♖h6 (1 . . . ♖e6 2 ♗ × e8 ♖ × e8 3 ♖b5 + and 4 ♖ × h5) 2 ♖d2 + ! ♔e6 3 ♗ × e8 ♘f6 + 4 ♔g1! ♘ × e8 5 ♖h2! ♖g6 + 6 ♖g2 ♖f6 7 ♖f2, etc. (L. Kubbel, 1931).

No. 65 1 ♘f6 f2 2 ♗d5 + ♔b5! (2 . . . ♔b6 3 ♗g2 d2 4 ♘d5 + followed by 5 ♘e3) 3 ♗c4 + ! ♔ × c4 4 ♘g4! f1(♘) 5 ♘e5 + ♔c3 6 ♘ × d3 ♔ × d3 7 ♔h6 (V. and M. Platov, 1905).

No. 66 1 ♔e6 ♘g6 2 ♔f5 ♘h4 + 3 ♔g4 ♘g2 4 ♔f3 ♘e1 + 5 ♔e2 ♘c2 6 ♗b2! ♘b4! 7 ♗a3! ♘c2 8 ♗b2! ♔c8 9 ♗c3! ♘g3 + 10 ♔d3 ♘a3 11 ♗b4 ♘b5 12 ♔c4 (G. Kasparyan, 1963-64).

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This discovery prompted Averbakh to focus his attention on the double attack in the first part of the book. The second part is devoted to combinations. The author delves into the question of what lies hidden behind the mysterious concept of harmony of pieces. The astonishing simplicity of the answer he finds to this question enables him to reduce the bulk of the combinations to a handful of basic elements. From this Averbakh derives a convincing definition of the term "combination" and introduces a new, promising system of classifying different combinations. All this is explained with the aid of numerous practical examples including complete games and chess problems. The book contains special chapters with numerous exercise problems for the reader to test and consolidate his newly-acquired skill. In this way Averbakh's work is both very instructive and easy to understand.

Any chess enthusiast knows how important tactics is in the "royal game" and how crucial it is to make a thorough study of this aspect of the game. But up to now opinion has been divided on the best way of studying tactics. The well-known Soviet international grandmaster and chess author Averbakh has developed an entirely novel approach, which is expounded in the present work. His main aim was to create a theoretical basis with whose aid the learner can effortlessly study the numerous and manifold tactical problems facing the chess player. Averbakh begins by examining the simplest situations resulting from confrontations between different pieces. He then proceeds to analyse more complex situations and demonstrates the importance of the double attack. With instructive examples he proves that double attacks in the broadest sense are the basis of most tactical operations.



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